What Do I Do Now?

A GUIDE TO
CORRECT CONDUCT AND DRESS
FOR
BUSINESS PEOPLE

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A GUIDE

TO CORRECT CONDUCT AND

DRESS FOR BUSINESS PEOPLE

By

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PREFACE

THE MATERIAL IN THIS BOOK HAS BEEN USED FOR SEVERAL years in an effort to improve the personalities of prospective office workers and teachers.

While the author was a student at the University of Iowa, an indelible impression was made upon her mind by the following statement made by her instructor, Dr. E. G. Blackstone: "A desirable personality is the outgrowth of direct training in traits." As a result of this impression, the author selected and analyzed the personality traits most often stressed by businessmen and educators, in order that students may be helped to acquire these traits most effectively.

Answers to the questions that students have asked are incorporated in this book in the hope that others may be helped to solve their personality problems.

President Herbert L. Cushing, of the State Teachers College at Kearney, Nebraska, has given constant encouragement and has made it possible to eliminate the impractical from this book by the use of the Teachers College as a laboratory. To him, deep appreciation is expressed.

Grateful acknowledgment is also made to Miss Le-

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For their generous contribution of informative material, the author is indebted to B. Kuppenheimer & Co., Inc.; Hart Schaffner & Marx; Cluett, Peabody & Co., Inc.; John B. Stetson Company; the Pullman Company; Union Pacific Railroad Company; Greyhound Lines; United Air Lines; American Airlines; American Express Company; and the California Fruit Growers Exchange.

MILDRED M. PAYNE

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* 1 *

PERSONALITY

THE WORD "PERSONALITY" IS ON EVERYONE'S LIPS TODAY. In asking for information about prospective employees, employers use the terms "pleasing personality," "interesting personality," "desirable personality," and "undesirable personality." In this connection, the following excerpt from the *New York Times* is of unusual interest.[1]

"Bad manners, bad personality and character traits have lost more jobs for beginners and employees in commercial jobs than has lack of ability or mechanical skill," said Gwynne A. Prosser of the American Institute of Banking. Mr. Prosser has had more than ten years' experience in personnel work.

"In a survey of employees who were dismissed from seventy-six firms, only 10 per cent lost their jobs because they lacked mechanical skill," Mr. Prosser said, taking his figures from a study made by H. Chanler Hunt on causes of unemployment. "The other 90 per cent did not fit their jobs because of poor character traits."

Students, therefore, must be trained in those traits that are socially desirable.

[1] November 14, 1937.

Character

What is "character"? Does it mean the same as "personality"? To many people the word "character" has a moral significance. If a person is said to have a good character, he is thought of as morally good; while if he is said to have an undesirable character, the opposite is understood. Yet many persons who have exceptionally good characters have personalities that are most unattractive; while a villain, until he is found out, may impress everyone by his pleasing personality. "Personality" includes much more than the term "character," though character is an important factor in personality.

Intelligence

If a person is of good character and is intelligent—and by "intelligent" is meant his ability to acquire and to apply knowledge—then, does he necessarily have a desirable personality? Reflection reveals that he does not, for some highly intelligent persons of good character make favorable impressions, while other highly intelligent persons of good character make most unfavorable impressions. One who is mentally deficient surely cannot be said to be interesting; but neither can this be said of a pedant. Although a pedant is highly intellectual, he is often extremely boresome, because he feels that he must make a display of his learning. Intelligence in its true meaning undoubtedly is a factor

that must be considered in the explanation of the term "personality."

Physical Make-up

Does the physical make-up of a person also influence his personality?

Children who deviate greatly in size and appearance from their companions have many problems confronting them. The weak, undersized child, because he is subjected to ridicule by his playmates, may develop into a meek, purposeless adult; or he may become stubborn and vicious. He may, however, because of the lack of admiration from his associates, strive to excel in athletics, music, or school work in order to win approval. The attractive, well-built child also has his problems. If he has been idolized by his playmates, he may develop into a capable leader; or he may become a selfish, domineering adult.

Among the fellow students in one of the author's classes at the university was a young man who at each recitation attempted to refute the statements of the instructor, even at times interrupting the lecture to do so. This "queer personality" was a short, thin-faced man, with immense ears that stood out from his head. Evidently as a boy this man had been too small to fight in the usual way, and he was still fighting in the only way he had ever known. His habit of arguing had made him a highly undesirable person. How unfortunate for

him that he had not acquired some desirable habit that would have made others admire him despite his size and appearance. Indeed, a person's physical make-up has much to do with his personality.

Personality Rating

Personality consists of all the characteristics and habits —mental, physical, social, and emotional—that a person has that make him different from any other person. Each person, whether he realizes it or not, is constantly judging or being judged by everyone he meets. Each has standards of conduct that he thinks are desirable, and he judges according to these standards. Each judges in terms of "self," his own personality; and since each one is dominated by his own peculiarities, each judges in a different way. Personal mannerisms that appeal to one may be disliked by another. This makes the rating of personality very difficult. Certain standards of behavior and dress, however, are uniform and have been accepted by society in general. These standards are called the "conventions." The more that one knows of the conventions, the more competent he is to judge others, and the more he will realize how he himself is being judged.

Self-analysis and Correct Attitude

A young man once asked for a frank opinion of a business letter he had written. The letter was clear and to

the point, but it was written on note paper. When it was suggested that his letter would make a better impression if it were typed on business stationery, he made the following reply, "When I look around at older people who have good positions, I wonder if such little things make so much difference."

This young man's attitude is not unusual, though success or failure now, when so many persons are striving for the same position, often rests upon some one thing that, on the surface, appears as insignificant as the use of note paper in business correspondence appeared to this young man untrained in such matters. Sweeping conclusions must not be made hastily and without thought. Often an analysis of the problem changes the attitude, as it did with this young man.

Success in business, professional, and social life depends on the ability to make the right impressions and to adjust oneself to people and to existing conditions. Each person must analyze himself to determine how his habits, mental and physical, can be improved. When this analysis is made, however, he must have the right attitude; he must want to improve. There will be no improvement if the attitude is, "Well, what if I do have habits that some people don't like; I guess I'm not so bad. There are a lot of fellows worse than I am." The correct attitude is important. People cannot be forced to improve their personalities. Some persons seem "definitely determined to be mediocre."

Allow No Exceptions

If the attitude is right, and the person is determined to correct his undesirable habits as he discovers them or as they are called to his attention, then he must not at first allow any exceptions in his procedure. He must make the desired reactions to specific situations in the same way, time and again, until these habits of acting and thinking are well established.

Poise

Poise, which is so important in all situations, may be acquired as a result of self-confidence, but a person cannot have confidence in himself when he is always afraid that he doesn't know. If a person has careless habits, he fails when he most wants to make the right impression; but if his habits are those that are socially acceptable, his mind is free to concentrate on other important things. Knowing the accepted procedure and knowing that this procedure is automatic give a feeling of security that contributes greatly to one's poise.

* 2 *

HABITS THAT ANNOY

ALMOST EVERYONE, WHETHER HE REALIZES IT OR NOT, HAS mannerisms that are annoying to his associates. Several years ago the author was discussing this subject with a friend. She asked the friend to tell her what habit she had that distinctly annoyed her. To her astonishment this is what the friend said:

"You write shorthand all the time anyone is talking with you. You don't use a pencil or pen, but your hand is moving on a desk, the arm of a chair, or on anything that is near you. At first, I didn't realize what you were doing, but when I did, I always had a 'what you say here later may be used against you' feeling, and it often restrained me from saying what I intended to say."

Until that moment the author was not conscious of this habit that no doubt had annoyed her friends for years. She immediately set to work to correct it, and with her friend's help, after several years of hard work, she succeeded. Her greatest regret, however, is that this habit was not called to her attention earlier, before it was so firmly established. How much easier it would have been to have corrected it then.

Young people are often criticized adversely by older people, but this criticism many times is not taken seriously. The attitude is, "Older people forget that they were young once. Young people know each other and understand. What I do doesn't annoy my friends!" But is this true? Apparently, it is not.

The material in this chapter has been written by students about their own friends. These comments may make you aware of your own careless habits. As you read, ask yourself, "What do my friends think of me?" "Which of these annoying habits do I have?"

Things I Wish My Friend Wouldn't Do

My friend has many fine qualities. She has one habit that irritates me, however: Whenever we are going anywhere, she grabs my arm and swings me around or gives me a push when she is ready to start, regardless of whom I'm speaking to or whether I'm ready or not. This annoys me very much and gives me a feeling of inferiority.

* * *

My friend always knows everything—there is nothing I can tell her that she doesn't already know. Many times she is right; but when I do find out something she doesn't know, I wish she would give me the chance to tell it without saying, "I thought that was it!"

* * *

I do not like to have my friend monopolize my time and try to keep all my other friends away. I want her to have other friends, and I want to have more than one friend.

Also, when I meet her on the street, I wish she would make up her mind to speak to me every time or not to speak at all. My friend seems very hard to understand at times.

* * *

One of my friends has a habit of making elaborate explanations about everything. Sometimes my reaction is that things didn't happen that way at all but that her story is the way she wishes it had been, or the way she thinks I'd have preferred it to be; so I am never quite sure how it really was. This sounds rather insignificant on paper, but this habit of hers is provoking.

* * *

I wish my roommate wouldn't ask to borrow money, although she asks only for small sums. I also wish she wouldn't ask to wear my clothes when she has plenty of her own—if she would only keep them clean and pressed.

* * *

My friend has the habit of forever worrying about grades. This is very annoying to me, especially since the grades she has at the end of the quarter are never below B.

* * *

I wish my friend would not be so pessimistic about things. No matter what it is, she never hopes for or expects the best. She thinks that there is something wrong with everything she does, says, or wears; and she shuns any sort of praise.

* * *

I wish my friend wouldn't always insist on having *her* way all the time. I wish we could do what she likes one

time, and what I like the next time. I enjoy musical entertainments; and when we attend one, I wish she would refrain from talking all through it.

* * *

My friend has very good taste in clothes and is always neatly dressed. I like her in every way except for one thing —she will leave her handkerchief lying around. I wish that someone would call this annoying habit to her attention.

* * *

My friend is a very fine-looking fellow and is very generous to me. He is polite and always dresses neatly. He is punctual and one can rely upon him to do things properly. He is intelligent and spends his spare time in reading or study. The one thing I wish my friend wouldn't do is interrupt a person who is talking and say that he himself had the same experience in his home town. That gets very monotonous, and a person soon doubts the stories he tells, even if they really are true. If my friend could overcome this habit, I think that he would be perfect.

* * *

My friend is a very attractive person. She knows how to wear her clothes and knows the type of clothes suitable for her. She is always well groomed and has excellent manners. She has a pleasant personality, well rounded by several good hobbies. But there is one thing that I wish she wouldn't do. She is constantly patronizing. She will say, "Oh, you were really able to do that by yourself." It is a little thing, but it detracts a great deal from her personality.

One thing that my friend does that I dislike is as follows: As soon as we get a good radio program with popular songs, he immediately starts singing—and he *cannot* sing. Another thing: he talks to me and asks me questions while I am studying.

* * *

I have a very sincere friend, but she always sniffles whenever she appears in public. It is merely a nervous habit, but it is very embarrassing to me and her other friends.

* * *

I wish my friend, who takes great pride in her ability as a hostess, would not say when one refuses to take a second helping or even a first helping of food one does not care for, "But it's good for you—its caloric content is so and so."

* * *

I have a girl friend who has a pleasing personality, is pretty, dresses well, and usually has good manners. However, she does one thing that I wish she wouldn't do. When we go to a show, she often becomes excited and cheers the hero or the heroine in an exciting part of the picture. When she does this, people turn and smile, and that embarrasses both of us. Of course, she does it only because she becomes interested in the picture and forgets herself; but just the same, I wish she wouldn't do it.

* * *

I wish my best friend would not bite her lips when she is apparently meditating on a difficult subject. Because of this bad habit, her lips are slightly rounded and have acquired a bluish color.

My friend is a fine lad. He always dresses to look his best. He is a good-hearted, hard-working chap, but there are two things I wish he wouldn't do: use poetry in personal conversation; and continually bring up all his good grades, forgetting, of course, the poor ones.

* * *

I dislike to have my friend always correcting my English; and when I am talking with someone, I hate to have her correcting me on some name I have mispronounced.

* * *

One of my best friends has a very pleasing personality, but he has one bad habit—he talks continually about the things he or some member of his family has done. A few of these stories don't bother me, but after so long a time it is very boresome to have to listen to them. He doesn't mean to annoy with these stories, but he really doesn't realize that they do irritate people. If someone would only tell him, I'm sure he'd be a friend second to none.

* * *

My friend annoys me by interrupting me while I am talking, and I wish people wouldn't look as if they were bored or amused at mistakes I make in English. They probably make as many as I do—maybe more.

* * *

I cannot think of many things wrong with my girl friend, but she has one habit I don't like. She is always pointing out people's faults to me, and I do my best to show her their good points. The result is, of course, an argument. I wish that we didn't argue this way.

I have a friend who is a nice lad—mannerly, a good sport, intelligent, and witty; but he has the habit of keeping time to music with his feet or hands. It is very annoying, especially in theaters or public places. I wish he wouldn't do it.

* * *

I wish my friend would be more prompt in answering my letters. She was my first roommate in college, and because of our past friendship, I wish so much that she would write to me more frequently.

* * *

I wish people would be more careful about their table manners, especially at the cafeteria. Some outstanding faults are: talking and laughing with food in the mouth, chewing food noisily, twisting paper napkins and throwing them in glasses or cups, tapping on the table, and playing with silver or the water glass.

* * *

My friend would rather be right than polite! He talks in such positive tones when he wants something done, and he is so particular about details. He tells me that I never have had any trouble and proceeds to tell me of the troubles he has had. He talks with such an air of antagonism. I do wish he knew how uncomfortable he often makes me feel.

* * *

We choose friends because of their likable qualities. This particular friend is witty, sweet-tempered, and quiet. She is interesting to talk with because she omits the un-

complimentary things about others. I never feel conspicuous while in her company in public. Despite all these good qualities, I know I should like her better if she did not have the habit of asking me to change my plans so I can go with her later; then she forgets our appointment, leaving me to find it out so late that I have to omit that activity from my day's program. She calls it forgetfulness and does not seem to realize my disappointment.

* * *

My friend has one major fault, though she is very sweet and is anything but two-faced or selfish. That is just it; she is too unselfish! She would give her last cent to anyone just for the asking, and she thinks that everyone else is the same way. It is very hard to say anything to her when she feels this way. But I have always been taught that, if you don't like to lend, don't borrow; so I never borrow. What would you do in a case like this?

* * *

My friend and I have been acquainted for years; we have many interests in common, but she has one fault that gives me many embarrassing moments. When we are with a group, my friend may suddenly become angry at something that she imagines has been said about her. She will not say another word all evening. After I have explained what the person meant, she immediately becomes her old, gay self again. I wish my friend would try to overcome this childish habit.

* * *

She is a charming girl, well dressed, always groomed to the *n*th degree, a grand sport, and very broad-minded. We

are the same age; we like swimming, bicycle riding, movie going, hiking, and dancing. But she does one thing that I dislike: she points at people, showcases, or anything else that attracts her attention on the spur of the moment. She does this always in a very conspicuous place.

* * *

When my friend starts to tell something, I feel that I should help her along by supplying words here and there (but of course I never do). She gets everyone's attention by starting to tell of some incident; then, in the middle of the story, she becomes interested in her fingernails or her dress sleeve or her ring. As a result, a person has to sit and watch her play with these things while she tries to think of what she is going to say. She fills in the gaps with "ah's," and "and ah's," not giving anyone a chance to make believe she has finished. When she finally gets through with the story, it is so chopped up and lengthy that one can't even remember what it was about.

* * *

I have a very good friend. She is sincere in every respect and would gladly do anything for me, but she has two faults that are very annoying. Every time we go out accompanied by others, my friend begins to talk of her past experiences that the rest of us know nothing about. She tells the same thing over and over again. To gain attention in the presence of others, she raises her voice until everyone in the room can hear. I do wish she wouldn't do that.

* * *

I have a friend who is attractive, intelligent, and has a very nice personality; but there is one thing I wish she

wouldn't do. She chews gum constantly. The worst of it is that she isn't careful how she chews it. She opens her mouth wide and chews the gum hard, making it crack. Should I be frank and tell her how it looks and sounds, or just let it go on?

* * *

I have a very fine friend who is attractive, generous, and, most of the time, a grand companion. Of course, she is not perfect. One little fault that particularly irritates me is the fact that she whispers continually during a party or a show. This makes me feel conspicuous. If she has any comments to make, she could wait until we get home. I have told her how this annoys me, but it seems to have no effect on her.

* * *

A very good friend of mine continually talks about herself. No matter what is spoken of, she in some way relates it to herself. She does not have a very large circle of friends, and I think the reason probably is that she is too self-centered.

* * *

Although he is not tall, dark, and handsome, my friend is nice-looking and dresses well. If I.Q.'s mean anything, he is exceptionally intelligent; and I know from experience that he is a very interesting and clever conversationalist. He does not drink or smoke, and he is one of the most courteous young men on the campus. And yet, in spite of all his good points, I don't believe I will ever dance with him again—not because he is not a good dancer, but because of his irritating habit of continually humming under his breath

in a monotonous, off-pitch tone. I just can't stand that incessant hum!

* * *

My best friend has one bad habit. She does not listen when someone is talking to her, and may even interrupt a person in the middle of a sentence.

* * *

My friend's fault is the way she walks. She *plods* along. I guess that she puts her whole foot down at once. I wish that she would pay more attention to her posture, too.

* * *

My friend is nice-looking; she is poised and has good taste in clothing. She is *very* frank, particularly about the faults of others, and she is too inquisitive. She must know every detail about the new wardrobe, including the price of each article and the reason for choosing *that* particular color. She asks questions about everything. People do not like to wear anything new when they expect to see her, because they know they will be bombarded with questions.

* * *

My girl friend is nice-looking and has a pleasing smile for everyone. She dresses nicely and chooses her clothes well—with one exception. I do wish she wouldn't wear knee hose, for it greatly detracts from her appearance by invariably showing that gap between stocking top and dress hem when she sits down.

* * *

There is one thing that I sincerely wish my best friend wouldn't do. She is always complaining and feeling sorry

for herself. She runs to everyone for sympathy every time any out-of-the-ordinary thing happens.

* * *

I have a swell pal, but she has the habit of hanging to my arm when we are walking, which I don't like. It irritates me very much, and I wish she wouldn't do it!

* * *

This person dresses in good taste, her voice is well modulated, and her manners are above average, but she has one habit that is positively embarrassing! She punctuates her speech with loud giggles that always draw unwelcome attention to herself and her companions.

* * *

I would like to tell something myself once, instead of having my friend interrupt and tell her version of the story. It seems that she can't wait until I get through.

* * *

I have a very close friend—in fact, a roommate—who is a likable person except for two things: he continually brags about himself, which is one fault I detest; and he wears my clothes. I don't mind having him borrow a necktie now and then, but when it gets to the point that every time I go for the necktie that I particularly want and find it gone, that is more than I can stand!

* * *

My best girl friend dresses as nicely as anyone could ask. She is attractive and conducts herself very well in public. She is generally liked by almost everyone at the first meeting. One thing about her that bothers me is she

thinks she is better than other people. She is always right and cannot stand to have anyone correct her.

* * *

On the whole, this friend is the nicest one that I have found in school, but she insists upon doing one thing that annoys me. She "fishes" for compliments. Her dancing is good, but she is constantly saying that she cannot dance, or she isn't good-looking, or her dress isn't pretty, when she is certain that all these things are not true.

* * *

I have a girl friend who is always willing to do her part, is a good sport, and always pays her share of the expenses. But she has one habit that I sincerely wish she didn't have. She yawns anywhere and at any time without covering her mouth!

* * *

My best friend has one habit that I wish she didn't have. When she is nervous or excited, she bites her fingernails. She doesn't seem to realize that she is doing it. Is there any habit more childish and annoying than this one?

* * *

My best friend is really wonderful. Not until I met her did I know what a real friend could be. She is understanding and loyal, and we have no petty quarrels—but she criticizes people. Since I like practically everybody, it is annoying to hear, after I have been talking to a friend, "She has a funny giggle," or "He certainly thinks well of himself." The next time I see the person who was criticized, I am annoyed with myself for noticing the giggle or whatever else has been mentioned.

Whenever I turn on the radio, my friend, who is a pianist and knows the popular songs, always hums or sings. I can't carry a tune, so I suffer in silence.

* * *

My friend is always willing to help others, and I have never heard her complain without reason; however, when she is with the gang, she has to make "catty remarks" about everybody and everything. She seems to forget that being considerate of the feelings of others, especially her close chums, is one of the strongest bonds of friendship.

* * *

The thing I wish my friend wouldn't do is rather an unusual one. I wish she would not worry so much about her grooming. She is small, trim, and neat-looking; and, as the expression goes, "always looks as if she had just stepped out of a bandbox." But oh! The trouble and worry that go with it! She always has to look just so; her stockings must be of the proper shade and texture; every hair must be in the right place; and her fingernails must be manicured several times a week. She is too particular about her grooming, and I—I am not quite particular enough.

* * *

My friend is never quite at home conversationally, unless the topic is clothes. This is all very well for a time, but becomes as tiresome to me as my choice of topics probably is to her. I wish she knew something about a few more subjects.

* * *

My friend has many admirable qualities. Her personality makes her such enjoyable company! She is very well read

on many different subjects and can converse on almost any topic, but I wish she would not stare so intently into one's eyes at such close range when she becomes so interested in the discussion that she forgets all else.

* * *

My friend has a lovely personality, a winning smile, and a neat, attractive appearance. She is really a fine friend and pal, but I do wish she wouldn't use such large words and such stilted expressions. Doesn't she know she makes herself conspicuous?

* 3 *

BACKGROUND

WHAT ARE SOME OF THE PERSONALITY DEFECTS OFTEN mentioned by employers? Such comments as these are often heard:

"He has had excellent technical training but, unfortunately, no background for this position"; or "We cannot employ her; she was highly recommended to us, but during the interview I found that her background is very limited. She has no *outside interests.* She has never traveled and apparently has never read much, not even the daily papers. She was uninformed on every topic that I mentioned. She knows only shorthand, typing, and accounting; her knowledge is insufficient for this position."

What is this important factor in personality growth called "background"? Background is that fund of knowledge and experience that determines your understanding and appreciation of the world about you. The more you know, the greater is your ability to form authentic opinions and to recognize and take advantage of the many opportunities that are open to each one of us.

Books

Background, the total of your experiences to date, is acquired in many ways. The home furnishes the initiatory experiences; next, the immediate neighborhood contributes; then, the school; and, finally, the world at large. Of necessity, many of your experiences must be vicarious—and books, probably more than any other single agency, help you to procure background.

Acquire a broad background, so that you will be of value in your chosen vocation. You should read social-science books in order to interpret current happenings and, in a measure, predict future events. Books of travel, biography, art, music, science, religion, philosophy—all contribute to the well-rounded personality that may be yours if you wish to attain it. Too, the more diversified your interests, the more pleasure you will derive from your work and from your leisure.

"I don't have time to read," is the excuse of those who are self-satisfied or are poor managers of their time. These persons should visit the public libraries in the evening and observe the tired, hard-working men and women, young and old, who stop there to spend a short time in a pleasant atmosphere where they may read books, newspapers, and magazines. In addition to books of fiction, librarians say that these readers ask for books of history, economics, travel, biography, philosophy, and religion. The demand for these books far

exceeds the supply. The calls for books of science, art, and music are greater, too, than ever before. Many of these people have had little opportunity to acquire background; but now that the opportunity is before them, they are taking advantage of it. If you care to extend your interests, trained librarians will help you plan your reading. In this modern age, with its school, city, township, county, regional, state, and public library commission libraries, there is unlimited opportunity for you who care to read.

Current News

The busy person can keep himself informed on current topics by reading the headlines and the first paragraphs of newspaper stories or by listening to the news reports on the radio. Mere listening or reading is not enough, however. You must not accept without question everything you hear or read. Try to understand the cause and effect; ask yourself: "What is behind that?" "How does that fit in with what I already know?" "Is that problem an important one, or is it being agitated at this time just to becloud some other issue?" Think and reason as you read. Do not believe everything that you see in print just because it is in print. Try to "get behind the words," so that you can determine the actual purpose of the article. If you know something about the authors of the books or the control of the newspapers or magazines, you are better able to interpret what you read.

Radio

The radio is an invaluable aid in acquiring background. The value of news reports and comments on current events has just been mentioned. In addition, education in good music may be gained by listening to the musical broadcasts. The commentators' talks on the history and development of music and their discussions of the lives and personalities of the composers are most informing. By means of the radio, it is also possible to hear classic plays and keep informed on contemporary plays and players.

The radio also offers a splendid way to learn the correct pronunciation of words. If unfamiliar words are used, look up the meanings and broaden your vocabulary by using these words as you learn them. It is important that you use preferred pronunciations. The young man who insisted on pronouncing "finance," "fī'nance," even after his employer had informed him of the preferred pronunciation, did not evaluate the impression he was making on his employer. Determined not to change because he knew he wasn't wrong, the young man was finally discharged by his irritated employer.

There are radio lectures on almost every subject. If you are attempting to acquire background by means of the radio, refer to the list of programs in a daily newspaper and make a plan of what you want to hear

each week. Then, when you have time, you can listen to a program that really is worth while.

If you have no radio, but are fortunate enough to live in a city where there is a "Listening Room" in the public library, you can go to this room to hear dramatic productions, reviews of old and new books, or round-table discussions on current topics. The annotated lists of books given to you at these programs will assist you materially in planning your background reading.

Motion Pictures

The motion picture is another educational medium. Vital information concerning your own country and the other countries of the world and their inhabitants may be obtained from motion pictures. For those who can travel, the newsreel and travelogue often intensify the desire to visit the countries that are shown on the screen. For those who cannot travel yet, these pictures are indispensable, for in the meantime they can be "seeing" the world.

The achievements of science as shown in motion pictures may create in you the desire to know more about the subject through reading and study. Classics, too, as well as other types of literary works, are shown on the screen. After reading reviews and criticisms of films, you can attend the ones that you think will be of the most value to you.

Leisure

The manner in which you spend your time outside of school or business hours is important to you and your associates. In fact, some employers consider this matter of so much importance that they have included it on their application blanks under the guise of *hobbies*. In this way you give valuable information about yourself, since your personality is reflected by your interests.

A hobby is a pleasurable undertaking—something that you do in your leisure time just because you enjoy doing it. Your hobby may be some competitive outdoor or indoor sport; or it may be walking, swimming, skating, or any of a number of other sports.

The way in which you conduct yourself in a competitive indoor or outdoor game reveals your true personality. In your unguarded moments you show whether or not you have a sense of humor, whether you "can take it" when the joke is on you. Are you a good sport when you lose, or do you always have to win in order to enjoy the game? Do you co-operate with your partner when you are playing, or do you try to show off your special skill by trying to win alone? Competitive sports, in addition to the often much needed exercise, provide splendid opportunities to develop such qualities as leadership, co-operation, and self-discipline. If you have never played, learn to play. You need the mental and physical relaxation that comes

from it. In addition, you really get to *know* the persons you meet during your leisure hours, and your companions have the opportunity to *know* you.

If you do not care for sports or games, there are various kinds of creative hobbies that may interest you: painting, drawing, writing, leather work, dress design, interior decoration, and gardening are a few of them. Your hobby may be anything that gives you an outlet for self-expression. How far you go with your hobby depends upon you.

People have always liked to collect things; and whether you collect stamps, coins, guns, or buttons, your hobby can be made both interesting and educational. You should obtain all pertinent information before you classify your collection; then attempt to set up your display in a manner that will be both attractive and original. Join a club to meet others who are interested in the same hobby. Learn as much from the members as you can and be able to tell them something in return. Read the hobby magazines to get new ideas, try them out, and, if they are worth anything, pass them along.

If you have a camera, don't just snap a picture "to finish this roll." Pay some attention to detail—try to get pictures that really tell something. Learn to develop your own pictures—it is fascinating—then arrange them in your album in a way that will be interesting to others as well as to yourself.

Whether your leisure is enforced or planned, spend the time in something that will refresh you physically and mentally. The contacts—social, geographical, historical, or otherwise—that you make by means of your hobbies will broaden your background amazingly.

Ability to Experience

There are innumerable other ways of acquiring background in addition to those already mentioned. Attend night school and evening lectures in order to become more proficient in your chosen vocation. Visit industrial plants and public institutions of all kinds. Visit the art galleries. If you know nothing about art, get *A Child's History of Art,* by V. M. Hillyer and E. G. Huey. Read and study it until you have acquired a foundation; you will be surprised to find how much more a visit to the art gallery will mean to you. Learn how an etching is made. Perhaps you may even want to make one. Each of you, if you will, can find much in your own community to increase your knowledge. The more you *know,* the more you will *see* and the more you can *do.* Growth in ability to experience depends on a developed sensitivity.

* 4 *

PERSONAL APPEARANCE

THE FIRST IMPRESSION THAT A PERSON MAKES ON OTHERS is dependent in a large measure on his appearance. How many times are heard such statements as, "I'll never forget how she looked the first time I saw her," or, "Do you remember the queer hat he wore the first time he came here?" First impressions are lasting; so it is important that they be the right kind.

Bath

The first essential for a pleasing personal appearance is the bath. Generally, a clean skin is a healthy skin. Take a thorough soapy tub or shower bath daily in the winter as well as in the summer. A sponge bath is a poor substitute for a tub or shower at any time. Use plenty of soap and rub the body vigorously, for a shower or tub bath without soap does not remove perspiration, dead skin, or the oily skin secretions. Give particular attention to the neck, ears, elbows, and armpits. Do not use a soap that is too strong. Rinse the soap carefully from the body. Be sure to use a good deodorant or nonperspirant as often as is necessary.

Face

Never leave powder or rouge on the face overnight. Wash the face with plenty of soap and warm water. If the face smarts and burns, the soap may be of the wrong kind; try some other pure soap. Rinse the face well in cold water after using soap. If the water seems to dry the face, apply a cream after you wash for the night. This is especially important in windy, dry climates.

If the use of soap and water on the face does not seem desirable, a cleansing cream may be used to remove dirt and make-up. A thin cream that melts without much rubbing when it is applied to the face and neck should be chosen, for too much rubbing tends to force the dirt into the pores. Remove the cream with cleansing tissue. Several applications of cream may be needed if the tissues continue to show soil. If the skin has a greasy feeling after the cream has been used, select a brand that contains less oil. Cosmeticians at drug stores, department stores, or beauty shops will help you select the cream that is best for your skin.

Use the shade of powder that matches the skin tone and rouge and lipstick that give a healthy pink. When lipstick is too vivid or is spread on too thickly, a hard, unnatural appearance is given to the mouth. Lipstick should be applied with regard to the size and shape of the mouth.

If you do not know the shade of face powder, rouge, or lipstick that is the most becoming to you, consult a cosmetician. If this is impossible, write to the Education Department of the company that manufactures your favorite cosmetics and ask for a complexion analysis and a make-up chart. Send a description of your complexion—very light, fair, medium, ruddy, olive, sallow, or freckled; the condition of your skin—normal, oily, or dry; the color of your eyes, hair, and lashes; and your age. Describe your skin problems and ask for advice.

The Shave

Men should shave often enough to keep the face looking clean. Many men shave every morning and again in the evening. After shaving, rinse the face, neck, and ears with warm water to remove any trace of lather; then use an antiseptic lotion and a slightly tinted, after-shaving powder. The lotion cools and heals, and the powder removes the glow.

Eyebrows

The important thing to remember about eyebrows is that there should be two of them. There should be no hair above the nose connecting the two. Pluck the hairs above the nose and any other unruly hairs that make uneven lines over the eyes; be careful to keep the natural line of the eyebrow. Also, avoid the thin pencil-

line eyebrow, which gives an artificial appearance to the face. Use a small brush on the eyebrows night and morning to remove surplus powder and to train them to lie in the right direction.

Hair

The hair should be shampooed often enough to keep it clean and free from oil, for oil absorbs dust and dirt. Under ordinary conditions, the hair should be washed every ten days. If the hair is unusually oily, it should be washed every week or even twice a week. If the hair is rather dry, it should not be shampooed oftener than once every two weeks. Persons who wash their hair often generally do not have dandruff. Men should use just enough hair oil to keep the hair in place if it is unruly. By all means, do not soak the hair in oil, for that defeats the purpose of the shampoo. The hair should be trimmed often enough to give an appearance of neatness. Don't let the neck get shaggy.

Women should arrange their hair in a way that is becoming to them. Not every new style is becoming to all types. An elaborate hairdress tends to make a person look older. A simple hair style that does not need continual attention during the business or school day is preferable to the elaborate one that seems to demand much attention. The elaborate hairdress, if it is becoming to you, is appropriate for evening affairs.

Before you decide on a new hairdress, study your

features carefully and keep in mind the following general principles. A center part increases the width of the face and emphasizes the nose. Therefore, it is becoming to the woman who has a long, slender face if her nose is one of her best features.

A part high on the side may offset the wide appearance of the face that is too broad.

Large ears tend to widen the face and should be covered or partly covered to decrease the width of the face. The face will appear longer if the tips of the ears show.

A "tailored" hairdress, unless it is too severe, will make a long, thin nose appear less conspicuous.

Loose, natural-looking waves tend to conceal irregular features; tight, narrow waves tend to reveal them.

The too-high forehead should be covered or partly covered to decrease the length of the face.

Remember that others see the back as well as the front of your head. If your neck is long and thin, the hair should be worn low to make the neck appear shorter; but if you have a short, thick neck, avoid the low, wide arrangement of the hair at the back of the neck.

Experiment with different hair arrangements until you find one that suits your type; or, ask a hair stylist to help you decide which of the prevailing styles you should adopt.

The important thing is that the hair should look *well kept* at all times. Comb the hair several times a day if it is necessary, as it often is in windy regions. Pin the hair carefully so that it will not fall out of place. The habit of pushing or pulling at the hair is annoying to others. Be sure that the hair is clean and arranged attractively; then leave it alone. Neither men nor women should comb or arrange their hair in public. The impression on others is far from pleasing.

Teeth and Mouth

Persons who are otherwise fastidious sometimes neglect the teeth and mouth. Clean the teeth with a fairly stiff brush and your favorite dentifrice at least every night and morning. After brushing the teeth, rinse the mouth thoroughly. Use a mouthwash if you wish. There is nothing more offensive than bad breath, which is often caused by unbrushed teeth and an unrinsed mouth. Avoid eating foods that leave an odor on the breath.

When you are concentrating or listening closely, don't let the mouth drop open. Keep it closed and breathe through the nose quietly. If you have difficulty in breathing through the nose, you may need to consult a specialist.

Hands

Hands are very much in evidence and therefore should always look well. Keep the hands clean. This means

that it is necessary to wash them many times a day in warm, but not hot, water. Dry them well and apply a lotion to keep them from becoming red and chapped. The hands come in contact with disease germs many times a day; consequently, the hands should be kept away from the face, for often the face is infected in this way. A good soap is an excellent disinfectant.

Nails

The nails should be kept clean and filed. To be kept clean, they must be moderately short. Ordinarily, they should be filed to conform to the shape of the fingers. If the hands are short and stocky, however, the nails should be left longer and filed to an almond shape. Long, pointed nails are not in good taste.

If liquid nail polish is used, moons should be left at the base of the nails; and unless a clear or light polish is used, the tips should be left unvarnished. Polish that extends to the tips of the nails tends to chip more readily. A broad nail may be made to appear longer if a narrow line is left uncoated at the sides.

For daytime wear, a natural or soft rose shade of polish is suitable. Dark polishes make short nails look shorter and make poorly shaped hands conspicuous. If the hands permit, the vivid shades may be worn with evening dress; but neither the brilliant polish nor the evening dress has a place in the schoolroom or the business office. Men's nails should not be highly pol-

ished, but should always be filed and scrupulously clean. It seems superfluous to add that nails should never be cleaned or filed in public by either men or women.

Clothes

To look clean is not enough. A person's clothes should also make him appear at his best—they should give a feeling of poise and self-confidence, a feeling of ease and comfort, because the wearer knows he is attractively and appropriately dressed. To be well dressed does not mean that one be expensively dressed. Clothes should be selected with a regard for usefulness. Extremes in cut and color should be avoided; faddish dress is for those who can buy today and discard tomorrow. After a fad has passed, the wearer is conspicuous.

When planning a wardrobe, men and women should consider a basic color and buy all articles in harmony with that color—the wardrobe should be considered as a whole. Conservative clothes of perfect fit and good material are best. When buying clothes, consider the upkeep—select material that keeps its shape after many wearings without constant pressing; buy clothes that do not soil easily.

For women, tailored suits or simple dresses are the best taste for street and office wear. Many businessmen now prefer their employees to wear bright, color-

ful clothing; still, everything must be in "good office taste." Some employers, however, think that black and navy blue are the only appropriate colors for women in business. In such offices, a woman, by a selection of smart accessories, may still give her costume distinction and individuality. Bright blouses or sweaters will enliven a suit; an attractive scarf, a new collar and cuff set, or a string of beads will brighten the tone of a tailored dress.

Suits or dresses of bold stripes and checks are hard on the eyes, and certain narrow stripes make one feel dizzy. Clothes of this type are correct for sportswear for men or women but are not correct for the business office or schoolroom, where people are working together hour after hour and day after day.

For women, knitted dresses and sweater suits are considered appropriate for office or school wear if they are cared for properly. Knitted clothes require a great deal of attention, however, as they have a tendency to stretch or sag after a few wearings. Some businessmen object to this type of dress because of the carelessness of the wearers. Knitted garments should be aired well after wearing; then put flat in broad, shallow drawers. They should never be put on hooks or hangers, as this stretches them out of shape. Sweaters should be sunned and aired occasionally, as they absorb perspiration even though they do not appear to be soiled.

Silk crêpes and lightweight woolen dresses are warm, easy to clean, and suitable for many occasions. Wash dresses and suits of the various lightweight materials are suitable for summer wear, but dresses should not be backless or entirely sleeveless for the office.

Well-cared-for clothes are essential for a neat personal appearance; and a well-groomed man or woman will never wear dusty, wrinkled clothes or those having missing buttons or soiled or frayed collars or cuffs. Because woolen dresses and suits catch dust and lint, they should be brushed often.

Clothes for Large Women. A large woman should choose the texture of dress materials more carefully than a woman of average size. She should avoid heavy weaves, rough surfaces, and horizontal lines. Short, full skirts and broad, deep collars tend to reduce height and make persons appear heavier. Black and dark colors are best for the large woman, as bright and light colors tend to make her look even larger. She should not wear dresses or blouses of plaids, checks, or large figures. The V neck has a slenderizing effect.

Jewelry

Costume jewelry is sometimes worn to accent a color, but with tailored clothes simplicity and moderation should be the rule. Wood, bone, or leather ornaments harmonize with heavy dress materials better than delicate jewelry. Pendent earrings should not be worn with

street costumes; button ones are suitable. Too little jewelry is better than too much. If you do not wish to attract attention to the hands, do not wear conspicuous rings and bracelets. Strive always not to appear overdecorated.

Purse and Handkerchief

The purse is an important accessory to the costume and should be simple in color and design. It should be of durable material and easily kept clean. Fancy, small purses of less durable material are correct for party frocks. The handkerchief, for costumes of dark colors, may repeat the accessory shade. Use a tailored handkerchief for suits or street dresses; save the elaborate ones of lace or silk for party clothes. Above all, the handkerchief must always be uncrumpled and spotlessly clean.

Men's Clothes

A man's suit should be dark enough to minimize soiling and heavy enough to stand wear without much wrinkling. Dark blue is becoming to all men and is considered the most economical of all colors. Gray, too, can be worn well by all men except those of sallow complexion. Very light gray is not considered suitable for business wear. Large-framed men may wear rough, heavy materials; but small, finely knit men should choose closely woven, smooth fabrics.

Shirts and Ties

Shirts, ties, and hose should blend with the suit and should not stand out as detached articles of apparel. Shirts and ties should be selected with regard to the coloring of the wearer. A pallid complexion requires shirts and ties that give color to the face, while a florid-faced man requires shirts and ties that subdue the face coloring. All, however, should be conservative in type, for flashy apparel shows very poor taste.

Care of Suits

The durability of clothes depends on the care that they receive. It is better to prevent soil than to have a suit sent often to the cleaners because the wearer is careless. Rubbing and the action of cleaning agents wear the fabric; however, spots should be removed as soon as they are noticed. Brush the suit carefully, hang it up neatly, and it will keep its shape for a long time. Be sure to empty all the pockets and button the suit.

Shoes

Both men and women should select shoes that harmonize with the rest of the wardrobe. Black shoes are the most practical for all types of wear; brown shoes are generally worn with brown clothes. Elaborate shoes call attention to the feet and detract from the effectiveness of the ensemble. Shoes must be comfortable as well as good-looking; comfortable feet make graceful walk-

ing possible. Women who wear heels that are too high tend to step cautiously and appear stiff; often the result is a strained look on the face.

Well-fitted Shoes. Well-fitted shoes give a person a neat, trim appearance.

Shoes should be long enough that the toes do not touch the end of the shoes when the wearer is standing. Shoes that are too short and have too high heels push the feet forward, cramp the bones of the large toes, and cause irritation and often enlargement of the joints. It is never wise to buy inexpensive shoes, for they are more costly in the long run. Well-fitted shoes of good material keep their shape longer, wear better, take a neater polish, and are easier on the feet. Shoes that fit well prevent too rapid wear of both shoes and hose. It does not pay to economize on shoes.

Care of Shoes. Dark shoes should be kept well polished and light shoes clean. Run-over heels present a slovenly appearance and tend to cause poor posture. Keep the heels straight and the shoestrings whole and well tied. Place shoe trees in the shoes as soon as they are removed to keep them in good condition. Many persons are careless in this respect. The shoe trees should not be too long, or they will stretch the shoes out of shape. Airing shoes as soon as they are removed prevents them from absorbing perspiration odors from the feet. Improperly selected and poorly kept shoes indicate carelessness and lack of taste.

Hose

For office wear, women should choose hose of a neutral daytime shade that harmonizes with the costume. The heavier-weight hose is more practical for business wear than the sheer hose generally selected for party wear. Men should wear dark hose—not white—with dark suits.

Be sure the size of your hose is correct. Hose that are too short cause the toes to be cramped; too long hose wrinkle in the shoes and sometimes cause blisters or sore places on the feet. Hose should always be clean and mended; a fresh pair should be worn every day. It is not conventional for women to wear hose rolled below the knee if, when they are seated, their dresses are so short that the knees show.

Hats

Hats for men and women should be selected with care. The height of the wearer—tall or short—and the shape of the face—oval, round, or long and thin—must be considered. Both men and women should buy hats in harmony with the rest of their attire and in accord with the season's styles.

Care of Hats. The shape of the hat gives it its style; so be careful to preserve this shape. For this reason, men should remove soft felt hats by lifting them from the top. Do not allow a soft hat to rest on the brim after it has been taken off. Stuff the hat with tissue

paper and put it in a box or on a hatstand with a dust protector over it. Dark hats should be brushed with a soft brush to keep them free from dust. White hats should be cleaned frequently. Never wear a hat with a soiled band.

Women's Evening Dress

For evening, women may choose any color that is becoming to them. A forceful, vivacious person can wear more intense colors than one who is quiet and shy. The person with much color, however, should select shades that tend to subdue the face coloring; and the person without color must select shades that will bring out color in the face. It must be remembered that artificial light changes the color of dress materials. Vivid colors may become softened when worn at night, while such colors as light blue and light green may not be becoming under artificial light. Large women should wear dull, clinging materials; they should not wear organdie or taffeta—crisp materials that tend to make them appear larger. Taffeta is a good material for a retiring personality. Party slippers may be elaborate, but the designs and materials must harmonize with the rest of the ensemble.

Men's Evening Dress

For semiformal affairs after six o'clock, men usually wear the tuxedo, or, as it is commonly called, the dinner

jacket. With it are worn the white or black waistcoat and black tie. The dinner jacket, whether a one-button or a double-breasted model, is always worn buttoned. In some circles the one-button dinner jacket is preferred, but the double-breasted models are fast becoming popular. The trousers are of the same material as the jacket. Patent-leather pumps or oxfords are worn with the tuxedo.

The full-dress suit for strictly formal wear after six o'clock consists of the tailcoat, trousers of matching material, the white waistcoat, and white tie. The tailcoat is always worn unbuttoned. Patent-leather pumps or oxfords are worn with the full-dress suit. The handkerchief must be of white linen.

Lacking evening dress, a young man should wear a dark business suit buttoned according to current style, white shirt, dark tie, and black hose and shoes, so that his dress will approximate evening dress as nearly as possible.

How to Stand

No matter how carefully clothes are selected with regard to style and material, they will never look well on the man or woman who does not know how to stand, sit, and walk correctly. Stand firmly on both feet with the knees close together. Don't stand on one foot or shift from one to the other. Keep the head up, the chest up—not out—and the abdomen in. Don't pull the shoul-

ders up and in. When the chest is up, the shoulders will fall into a natural position. The arms should be relaxed at the side. Keep the hands out of the pockets, and don't finger buttons, belt, or tie.

How to Sit

To sit down, walk directly to the chair, turn on the balls of the feet, and lower yourself into the chair. When you turn, one foot is directly back of the other, and this foot takes the weight as you lower yourself. Push back in the seat until you touch the back of the chair. Hold the chest up and the abdomen in, as you do when walking or standing. When sitting, keep the knees close together. Don't put the feet out so far that they may be in the way of others who are passing. If knees are crossed, be sure that the sole of the shoe is almost parallel with the floor. This applies to both men and women. When you are sitting, don't turn your toes in or twist them around the legs of the chair. Don't tap on the floor with your feet. Women, if their knees are crossed, should not let the slipper slide off the heel and hang.

How to Rise

When you rise, slide one foot back and push the weight forward with this foot. By bending at the same time, it is possible to rise easily and gracefully. Don't push yourself from the chair by holding to the sides and hoisting yourself up.

How to Walk

While walking, hold the head and chest up and the abdomen in as you do when standing or sitting. Keep the feet parallel and close together when they pass each other; lift the weight off the ground, rising on the ball of the foot, thus smoothly carrying the weight from one foot to the other. Don't hitch along and don't drag your feet. If your standing, sitting, or walking habits are poor, follow these suggestions faithfully, and you will be pleased to learn how much better you look in your clothes and how much more comfortable and self-assured you feel.

* 5 *

FARING FORTH

To a Tea

TEAS ARE GIVEN FOR VARIOUS PURPOSES. THE HOSTESS MAY wish to honor a house guest, a friend who has just moved to town, or a prominent person who is in town for some special occasion. Sororities give teas so that the members may become acquainted with prospective pledges.

The hostess—or, in a large or a formal tea, the butler or maid—admits the guests as they arrive and tells them where to place their coats, if it is the season of the year when coats are worn. Women remove their coats but should keep on their hats and carry their gloves.

Street clothes are correct at a tea, but a costume may be more elaborate than one ordinarily worn on the street. Clothing must be suitable to the season. Fall clothes must be worn to fall teas—no matter how warm the day, summer clothes are not worn. Men wear business suits, well pressed, with all furnishings carefully selected.

You may be seated, or you may move from one group

to another meeting friends. Men, of course, do not seat themselves if women are standing. Sometimes this means that you will stand all during your stay at the tea. A tea is supposed to be a friendly gathering; so talk with the guests nearest you. If you are a stranger, the hostess or the assistant hostesses will see that you meet other guests.

You should go to the table where tea is being poured when you are ready to be served, unless friends of the hostess are serving the guests. Be sure to indicate a preference if you are asked concerning cream, lemon, and sugar; and help yourself to sandwiches, cakes, nuts, and mints in small quantities.

How Long to Stay

You should stay at least twenty minutes at a tea; and if the tea is being held between three and five, you should not arrive later than four-forty. After you are served, you may leave at any time. It is not necessary to say good-by to the hostess if she is receiving guests when you are leaving. If one of the friends of the hostess is near the door, you may tell her that you enjoyed meeting the guest of honor, that it has been a pleasure to be there, or whatever you wish to say on leaving.

To a Luncheon

A luncheon is generally set for one or one-thirty o'clock. Women remove their outer wraps but do not remove

their hats or gloves. They remove their gloves at the table or just before going to the table. Women do not wear elaborate clothes at luncheons. According to the type of luncheon, they wear street clothes or afternoon dresses. On a weekday men wear business suits, but on Sunday they wear whatever they wear to church. A guest should stay at least thirty to forty-five minutes after luncheon unless there is to be bridge or other entertainment. Of course this rule does not apply to business luncheons, which usually extend only through the luncheon period.

Many luncheons to which only women are invited are informal. If the hostess is entertaining in her own home and the afternoon is to be spent informally, guests usually remove their hats.

To the Restaurant

A woman wears a hat in a restaurant during the day, and in the evening if she is in street clothes. Hats are not worn with evening gowns. If the woman is in evening dress, the man should dress accordingly.

Seating

If there is a headwaiter in the restaurant, he leads the way to the table. The woman follows the headwaiter, and she is followed by her escort. If there is no headwaiter, the escort leads the way to the table. The headwaiter or the escort helps the woman to be seated in

the choice seat. If her coat or wrap has not been left in the dressing room, the woman partly removes it and places it over the back of her chair, assisted by either her escort or the headwaiter. The man checks his hat and topcoat at the entrance or hangs them near the table.

When a man is with two women, the headwaiter leads the way to the table, followed by the two women, then the man. The headwaiter assists one woman to be seated and helps with her wraps, and the man assists the other. If there is no headwaiter, the man leads the way to the table and first assists the older woman, then the other.

If two couples enter the restaurant together, the two women follow the headwaiter, and they are followed by their escorts. If there is no headwaiter, one man leads the way to the table, followed by the two women and the other man. Each woman is assisted to her seat by her escort.

A woman who is entertaining several women follows the headwaiter so that she, as hostess, may indicate where her guests are to sit. The seating arrangement should be planned in advance.

At a small, narrow table the man usually sits opposite the woman; but at a wide or round table, she sits at his right. If the man is with two women, he sits between them. If there are two couples, the women sit facing each other. In a booth, women sit next the wall.

If a man is with two women, one a relative, he sits by the one who is not a relative. A man sits opposite his wife.

À la Carte or Table d'Hôte

After the diners are seated, the waiter or the escort hands the woman the menu card. The menu may be *à la carte,* which means each dish is priced separately; or *table d'hôte,* a set price for the meal. The man may make suggestions, but the woman makes her own selections. By making suggestions the man gives some idea of the price range of the meal that the woman is expected to order. The man gives both orders to the waiter—the woman's first; then his own—or he writes both orders.

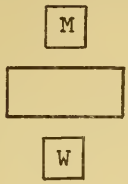
When women are dining together, each, if paying for her own meal, gives or writes her own order; but if one is the guest of the other, the one acting as hostess gives or writes the order for both. When men are dining together, each gives or writes his own order.

A woman should never put her purse and gloves on the table. They may be kept on the lap or, preferably, on a chair, as they invariably slide from the lap, causing awkward situations.

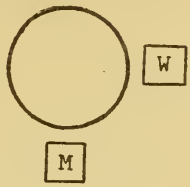
Cover Charge

Some restaurants require guests to pay a cover charge. This charge is in addition to the price asked for the

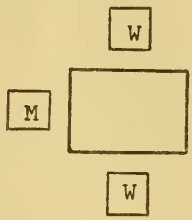
A Couple at a Narrow Table



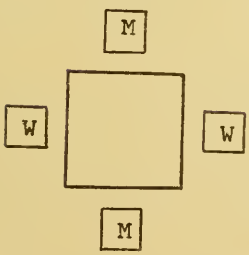
A Couple at a Round Table



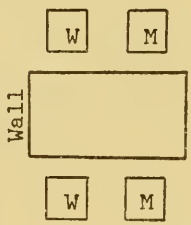
Two Women and One Man



Two Couples



Two Couples in a Booth



CORRECT SEATING ARRANGEMENTS

meal and pays for service, the privilege of dancing, or other entertainment.

A Man Rises

When a woman stops at his table, a man must rise and remain standing regardless of how long the woman stays. He rises, too, if a man stops at his table. A woman does not rise, however, unless an elderly woman stops at her table. A man half rises and bows if a woman speaks or bows to him as she passes his table.

Tips and Leaving the Table

At the conclusion of the meal, a tip is left for the waiter. This tip is usually 10 per cent of the meal check; however, the amount may vary according to the type of restaurant and the affluence of the one tipping. In a college town, it is not customary for students to tip unless they are giving a special dinner party.

Some restaurants add a 10 per cent service charge to the bill, in which case no tip is left.

If the man's hat and topcoat have been checked at the entrance, the minimum tip for this service is 10 cents. If the woman leaves her wrap in the dressing room, she, too, leaves a tip after the maid has helped her with her wrap.

In coming out of the restaurant, the woman precedes the man.

To the Theater

Tickets to theater parties are usually sent to guests in advance, so that they may go to their seats as soon as they arrive. If tickets have not been sent in advance, the guests generally meet the host or hostess in the foyer at a stated time. It is the height of rudeness to be late. If no time for meeting has been mentioned, the guests should arrive at least five minutes before the opening of the performance. The seating arrangement must be planned in advance by the host or hostess and the guests informed of it, so that they may follow the usher down the aisle in the order in which they are to sit. If there are several couples, the woman of the first couple follows the usher down the aisle. If there is no usher, the man of the first couple leads the way to the seats; then steps back for the woman to precede him into the row where the seats are. If the party has started down the aisle with the man of the first couple leading and is met by the usher coming back to them, the man hands the checks to the usher and steps back to let the woman precede him the rest of the way. The man of each couple sits nearer the aisle.

When two women and a man are together, the usher leads the way to the seat, followed by the two women, then the man. If there is no usher, the man precedes the women down the aisle; then steps back for them

to enter the row first. If one seat is the aisle seat, the man sits there; otherwise, they may sit as they wish.

Passing Those Seated

If you must pass people when you are taking your seat, press against the back of the row ahead, so you will not greatly disturb those you are passing, but be careful that you do not brush against those in the seats ahead. You should face the stage when you are passing in front of strangers. It is generally possible to pass people who are seated if they will turn their knees sideways, but sometimes they have to rise to let you pass. Be sure to get in or out as quickly as possible, for you are cutting off the view of those behind you. Say, "Thank you," or, "I am sorry," to those who have let you pass; and if you have brushed against anyone, say, "I beg your pardon."

The man removes his topcoat in the foyer and carries it over his arm to his seat. The woman wears her coat into the theater and partly removes it when seated. A woman always wears a hat if she is in street clothes, and removes it when she is seated if it obstructs the view of those behind her.

Leaving the Theater

When leaving the theater at the end of a performance, each person moves to the aisle in the order in which he has been sitting; but as soon as the aisle is reached,

each man steps back to let the woman precede him, or walk with him if the aisle is sufficiently wide.

To the Dance

Dancing is a very popular pastime. If you plan to dance, you should learn to dance correctly before you invite anyone to go to a dance with you. It is unfair to a partner to extend or accept invitations to a dance if you are just learning and are making the occasion a chance to practice. There is no surer way to make yourself everlastingly unpopular. Take some lessons and practice with your friends in private until your dancing is a pleasure rather than a trial to others.

Be sure you know the type of dance you are to attend—formal, informal, or sports—then dress accordingly. As soon as you arrive at the dance, speak to the hostess or the chaperons. If there is a receiving line, the woman precedes her escort in going to it. Give your name to the first person in the line; then turn slightly and introduce your escort. Each person in the receiving line will introduce you to the next one in the line.

The man dances the first and last dances and the ones before and after the intermission with his partner. At a formal dance, the man attends to filling his partner's program. He dances with her all the dances that are not taken by someone else.

If a man has been brought to meet a woman who has no partner, after the introduction he asks her to dance

by saying, "May I have this dance?" or, "Would you care to dance?" (Never, "Do you have this dance?")

The woman will answer, "Yes, you may," "Yes, I'd like to," or, "I'd like to very much."

After the dance, the man takes her back to her seat and says, "Thank you," or, "Thank you, I enjoyed the dance."

The woman answers, "Thank you, too," or, "I enjoyed it, too."

If the man has the next dance with someone else, he should say, "Excuse me, I have the next dance." If the man, however, asks for the next dance, she may accept or may say, "I'm sorry, but this dance is taken."

If a woman feels tired and does not care to dance when she is asked, she may say so. She generally says, "Thank you, but I'm going to rest during this dance." If it is her escort who has asked her, she should ask him whether he cares to dance with anyone else; if he does not, she should sit out the dance with him.

A woman must not refuse to dance with one man and immediately dance with another, and she must not refuse to dance with someone who has "cut in." The man must not "cut back" on the one who takes his partner from him. It is very rude for a man who has not brought a partner to select two or three of the best dancers in the room and continue to "cut in" on them, or repeatedly "cut in" on the same man.

In forming for a march or escorting a partner to or

from the dance floor, the man walks at the left side of his partner. He may offer his arm if the floor is so crowded that she needs his assistance.

If punch is being served, the man serves his partner; she does not serve him.

Chaperons

Be courteous to the chaperons. If a woman without an escort is the chaperon, she should be called for and taken home. If she dances, see that she is asked to dance. If she does not care to dance, arrange to have various couples sit with her during the evening so that she may have as pleasant a time as possible. After all, she is there just to accommodate you. If there are several chaperons, have a bridge table set up for them so that they may play bridge if they do not care to dance. If they do not care to dance or play bridge, plan some other entertainment for them.

Before you leave the dance, bid the hostess or chaperon good night and say that you have enjoyed the evening. Thank the chaperon for being with you, and, above all, be sure that you do not let her go home alone.

To Church

To church, women should wear street dress, which of course includes hat and gloves. Men remove their hats and topcoats in the vestibule. The woman follows the

usher and precedes her escort down the aisle. If there is no usher, the man precedes the woman to the pew selected; then steps aside to let her enter the pew first. He sits nearer the aisle. After the service, the man steps back at the aisle and lets the woman precede him from the church. All conduct in the church should lend dignity to the service.

On the Street

When walking with a woman or with two women, the man walks on the side nearer the street. If a woman is walking with two men, she walks between them. A man should not hold a woman's arm unless she is old and needs his help. In traffic, a man may offer his arm until he has guided the woman through the crowded street.

A cultured person does not use toothpicks, chew gum, or eat while on the street any more than he would in a business office.

* 6 *

AT DINNER

THE FORMAL DINNER NEVER BEGINS BEFORE SEVEN o'clock; the time usually is eight or eight-thirty. It is very discourteous for a guest to be late. Arrive at least five minutes before the hour set for the dinner. If for some unavoidable reason you cannot arrive on time, telephone the hostess and explain the reason to her. If it has been impossible for you to notify her and she has started the meal after having waited the required fifteen minutes after the hour set, go to her, offer apologies, and take your place at the table as quickly as possible. The tardy guest begins with the course that is then being served.

Seating at a Formal Dinner

At a formal dinner, the host enters the dining room first with the woman guest of honor on his right arm. The other guests follow in couples; the hostess enters last with the most important man. The host sits at one end of the table and the hostess at the other, unless by so doing women would sit together, as is true when there are eight, twelve, or sixteen in the dinner party.

Then, the hostess moves one place to the left, and the most important man sits at the end of the table in her place. The woman guest of honor is seated at the right of the host. The most important man or the man guest of honor is seated at the right of the hostess.

Seating at an Informal Dinner

At an informal dinner, the hostess leads the women guests into the dining room followed by the host and the men guests. The hostess then tells her guests where to sit. She must always have the seating planned in advance in order to avoid confusion and delay. The host and hostess sit at opposite ends of the table. While customarily the oldest woman sits at the right of the host and the oldest man at the right of the hostess, guests may be placed wherever they will be happiest.

Each person stands casually behind his chair until the hostess starts to take her seat. The man helps his dinner partner to be seated and also helps move her chair as she rises. Each person moves to the left of the chair to be seated and also rises from the left.

Do not lean back in the chair; yet do not sit too close to the table. Keep your feet on the floor. Your feet may be crossed if you wish, but not your knees.

The Speaker's Table

At a public dinner, the speaker's table is placed in a conspicuous part of the room. The toastmaster sits in

the middle seat on the side facing the room. On the toastmaster's right sits the honored guest, the principal speaker of the evening. On the toastmaster's left sits the second most important guest. All those at the speaker's table, of course, sit on the side of the table facing the room. Guests other than the speakers may be honored by being placed at the speaker's table.

Service

Whether to serve the hostess or the woman guest of honor first is still a debated question. Regardless of which woman is served first, the waiter moves to the right, serving each guest in turn, around the table. The man guest of honor, no matter how distinguished, is never served first.

When the waiter holds a dish so that you may serve yourself, he presents it at your left. Treat the waiter impersonally while you are being served. "Thank you," "No, thank you," or, "If you please," in low tones is sufficient.

A Cover

A cover consists of the silver, glass, china, and linen necessary to serve one person. From 20 to 24 inches are allowed for each cover.

The service plate, a plate larger than a dinner plate, is placed in the center of the cover about an inch from the edge of the table. The dishes for all courses up to

and including the soup course are placed on the service plate, which is removed when the meat course is served. Forks are placed at the left of the plate in the order in which they are to be used; the salad fork is next the plate, and the dinner fork is at the left of the salad fork.

Knives are placed at the right side of the plate, the cutting edge of the knives turned toward the plate. Spoons are placed to the right of the knives. The oyster fork, if one is needed, is placed at the right of the spoons. It is used for raw oysters, clams, and sea-food cocktails and is the only fork placed at the right of the plate.

The silver that is on the table is to be used through the salad course and is arranged in the order of use. Begin each course with the silver farthest from the plate. The silver for the dessert is brought in with the dessert.

The bread-and-butter plate, which may be a part of the breakfast, luncheon, or supper service, is placed above the forks. The butter knife may be placed across this plate. The water glass is placed at the tip of the dinner knife.

Napkin

The napkin is placed at the left of the forks or on the service plate. Do not be the first to reach for your napkin. Wait until the hostess reaches for hers; then take the napkin, unfold it in half, and place it upon your lap with the fold toward you.

The napkin may be used occasionally to wipe the lips before or after taking a drink. Women should avoid soiling the napkins with lipstick, which is often difficult to remove.

If you are a guest for one meal only, the napkin should be left unfolded at the left of the plate. To avoid getting crumbs in the lap, fold the napkin from right to left, then lift to the table. If you are to eat the next meal at the same table, the napkin may be folded as it was originally and placed at the left of the plate. However, observe your hostess; many hostesses use fresh napkins for each meal.

Dinner Fork

The fork is held incorrectly more often than any other piece of silver.

When using the knife and fork together, as in cutting meat, the fork is held in the left hand so that the end of the handle touches the center of the palm of the hand, and the handle is grasped with the thumb and the first and second fingers, the first finger pointing toward the prongs. To get the correct idea, grasp the fork handle (prongs down) as if it were a hammer; then slide the first finger down the back of the handle; do not let the finger extend along the prongs. Never hold the fork at right angles with the plate. Don't use the broomstick grip.

After the portion of meat has been cut, the knife is

laid down and the fork is transferred to the right hand. The meat is then carried to the mouth with the fork, prongs up. This is the American method. According to the English or continental method, after the portion of meat is cut, the knife is still held in the right hand and the meat is carried to the mouth with the fork in the left hand, prongs down. This method is not used to any great extent in this country.

The fork is held with the thumb and the first and second fingers. Vegetables should be eaten with the fork. Do not pierce vegetables or bread with the fork—slip the fork under the vegetables. Bread should be taken from the plate with the fingers. Put only one kind of food on the fork at a time. Use the fork to put butter on vegetables and jelly on meat.

Eat juicy uncooked fruits, soft or sticky cake, pie, and brick ice cream with a fork. When eating pie, hold the fork the same as you do for vegetables. Watermelon is eaten with a fork, cantaloupe with a spoon.

Dinner Knife

Use the knife for cutting firm meat and other foods that cannot be cut with a fork. The knife is held in the right hand in exactly the same manner as the fork. Grasp the knife handle with the thumb and the first and second fingers; slide the first finger out on the handle, but do not let it extend along the blade.

Cut chicken from the bone with the knife and fork

just as you would any other kind of meat. Never take chicken in the fingers unless you are at a picnic where silver is not provided. After cutting meat, do not clean the knife by rubbing it against the fork or a piece of bread; however, keep the knife as clean as possible.

The dinner knife may be used to spread butter on bread if a butter knife has not been provided. Break off a small piece of bread and hold it on the edge of the bread-and-butter plate or the dinner plate to spread it. When this is eaten, break off another small piece and spread it. A whole, small biscuit may be buttered at one time without removing it from the plate as it is considered more delicious if it is buttered while hot. Jelly —except jelly eaten with meat—jam, and butter should be put on the bread-and-butter plate and is spread with a knife.

Corn on the cob is buttered with the knife. Spread a small area—not too wide—and eat this, holding the ear with both hands if you wish. Then butter more, and continue to eat as quietly and daintily as possible.

When the knife is not in use, place it with the cutting edge in, on the upper right arc of the plate; keep both the blade and handle on the plate. Always place the silver quietly on the china; don't drop it. Never let the knife and fork hang from the plate like a pair of oars.

When passing the plate for a second helping or at the end of a course, place the knife and fork in the center of the plate with the handles at the lower right

edge; then there will be little danger that the silver will fall when the plate is lifted from the table.

Spoon

When eating soup, put only the side of the spoon to the mouth. Put the spoon in the soup, tip it away from you until it fills sufficiently, and then lift it to the mouth. Do not fill the spoon more than three-fourths full. Dip away from you with soup, but toward you with everything else.

If soup is served in a bouillon cup, you may leave the spoon on the saucer and drink from the cup. Vegetable soup, rice soup, clam chowder, or other thick soups are usually served in soup plates. Leave the spoon in the soup plate, not on the service plate.

Stir a beverage gently, not vigorously round and round. Never leave a spoon standing in a cup or glass.

Ice cream served in a sherbet glass or an ice served with the meal is eaten with a spoon. Do not leave the spoon standing in the sherbet glass; when the spoon is not in use, put it on the plate under the glass.

In eating cherries or other cooked fruit containing pits or seeds, it is easier to extract the pits or seeds with the spoon before the fruit is put in the mouth. However, seeds, pits, or bones may be removed from the mouth with the finger and thumb. Do not put potato peelings or fish bones on the bread-and-butter plate, on the table cloth, or in a saucer; leave them on the dinner plate.

Spoon and Fork

When serving yourself with a serving spoon and fork, hold the spoon in the right hand and the fork in the left, using the spoon to lift the food from the dish or platter and the fork to hold the food in place while serving it.

Glass

Do not look around the room while you are drinking; look into the glass. Use the napkin for the fingers or mouth whenever necessary, so that you will not soil the glass. Do not drink while you have food in your mouth.

Finger Foods

Use the fingers for bread, rolls, cookies, potato chips, small pickles, olives, radishes, celery, nuts, or candy. Bread, rolls, olives, radishes, and celery are put on the bread-and-butter plate.

All sandwiches, unless they are of unusual thickness, are held with the fingers. Thick sandwiches may be cut into small pieces and the pieces picked up with the fingers. Cake too may be eaten with the fingers unless the icing is sticky.

Finger Bowl

Dip the tips of your fingers, one hand at a time, into the water in the finger bowl; then wipe them on the napkin, wrinkling it as little as possible.

Miscellaneous Hints

At a small dinner party, do not start to eat until all guests are served. At a large dinner party, you may start to eat as soon as those near you have been served. Do not eat too fast!

Do not talk while you have food in your mouth, and keep the mouth closed while you chew your food.

Elbows should not be put on the table when you are eating; however, between courses at a restaurant, if you cannot hear your companion, it is permissible to lean forward on your elbows.

If silver is dropped on the floor, leave it there. If an accident happens at the table, apologize briefly to your hostess.

If you must use your handkerchief at the table, turn your head slightly and use the handkerchief as inconspicuously as possible. If you cough or sneeze, use your napkin to cover your mouth.

The hostess continues to eat as long as her guests do. When all have finished, she rises from the table and the others follow.

If you have no dinner partner, push your chair from the table by taking hold of each side of the seat of the chair. Don't rest your hands or arms on the table, then push yourself up. When seating yourself, step close to the table and pull the chair toward you by taking

hold of each side of the seat. Don't seat yourself, then move the chair to the table with two or three jerks.

Time to Depart

It is not necessary to remain longer than thirty minutes after a dinner if the invitation does not include the entire evening. One should avoid seeming in a hurry to depart, however.

* 7 *

VOICE AND CONVERSATION

THE OUTWARD APPEARANCE FIRST ATTRACTS OR REPELS others, but it is the voice and what is said that actually reveal true personality. This is one reason why so much importance is attached to the personal interview.

Young persons' voices are usually brisk, animated, and full of life because the world is ahead of them. Older persons should attempt to retain some of their youthful enthusiasm instead of letting defeat and disillusionment show in flat, monotonous voices.

Quality and Pitch

The world is ready to take you at your own evaluation; and the voice, by its quality and pitch, reveals much to others. If you have confidence in yourself, show it in your voice; and others will be inclined to have confidence in you too. If your life is without purpose, this fact will be reflected in your voice.

A high, shrill voice is irritating to the listener; and so is the low, mumbling monotone. The lazy person or the timid, self-conscious person often speaks in such a low, lifeless tone that he is not understood at all. A conver-

sation consisting mostly of, "I beg your pardon; I didn't understand" (never say, "What?"), takes so much effort on the part of the listener that he terminates the conversation as quickly as possible. Move the upper lip when you speak; don't talk under it, for that habit makes your speech indistinct and your face appear stolid and expressionless.

Listen to those around you. Notice how many talk too fast and too loud, how many pitch their voices too high, and how many talk unceasingly in a lifeless monotone. Then try to analyze these persons. Why do they talk as they do? Some are nervous and high-strung; others are discouraged or ill; and still others, by means of their loud laughter and conversation, are simply trying to attract attention to themselves.

What a contrast is the low, well-modulated voice—the voice of the person of poise. Instead of shrieking with laughter at a humorous situation, this person shows his appreciation by a laugh, surely, but more by the animated face and sparkling eyes. The forced laugh or smile doesn't deceive many, for the face and eyes reveal the true feeling.

The Telephone Voice

Since so much business is carried on by means of the local and long-distance telephone, it is especially important that the telephone voice and manner be courteous at all times. Speak into the transmitter and use a

clear, slow, conversational tone; a low-pitched voice carries better even over the long-distance wires. Never shout or yell.

It is a waste of time to answer the telephone by saying, "Hello." If the call is an office call, say, "Mr. Day's office, Miss Williams speaking," or, "This is Mr. Day's secretary speaking," or, simply, "Mr. Day's office." If the call is to a department, say, "Accounting Department, Miss Grant speaking." The one making the call should say, "This is Mr. Green of Sterling & Sons," then tell the purpose of the call. If the telephone has been answered by a man, the one calling may omit his title and say, "This is Green of Sterling & Sons." A woman always uses her title, as, "This is Miss Brown of Sterling & Sons."

The one answering the call then gives the desired information if it is ethical to do so; or, if the caller is known and has asked for a definite person, says, "Mr. Brown is not in; may I take the message?" or, "Mr. Brown is in and will speak with you immediately." If the one calling does not give his name, the secretary may say, "May I tell Mr. Day who is calling, please?" In this way, the business of the call is taken care of in a courteous, effective manner, in the minimum time.

Pronunciation

Don't take either life or yourself too seriously. Turn an embarrassing situation into a humorous one, if possible.

Everyone has his embarrassing moments; yours are not unique. If you have mispronounced a word and later learn that you have, profit by your experience. Don't mispronounce the word again. Every time that you hear a word pronounced in a way different from what you are accustomed, look it up to see if you are using a pronunciation that is not preferred. If you are, change.

Tact

Don't be self-centered; don't talk about yourself all the time. In answer to a, "How are you?" don't tell how hard you've had to work all week; how everyone imposes on you; and how, as a result, you've been taking treatments, and so on. Others may get the idea that you are a poor manager, non-co-operative, just a little weak mentally, or something else equally bad.

> Don't talk about your indigestion,
> "How are you?" is a greeting—not a question.

What we say and how we say it! Volumes may be said in just a few words. Think before you speak rather than afterward. Be tactful in your remarks. Think of the effect on those who will hear what you say. Many things are better left unsaid.

Be Interested

Be interested in things and people. Listen, really listen, to what others have to say. Don't be thinking of what

you are going to say next and be so intent on it that you interrupt the one who is speaking. This is one of the rudest habits that a person can have. If this habit is yours, attempt to conquer it at once.

If you are interested—sincerely interested—in things and people, you will have much to talk about, and there will be much that you will learn from others, for the wise person seeks the company of those who can supplement his knowledge. There is great value in a mutual exchange of ideas when each one has the experience of clarifying his thoughts by putting them into words.

Be Interesting

Know something, something worth while; know the meanings of words and be able to express yourself in an unhampered manner; listen to the other person; and, above all, recognize the value of humor in a situation. Then people will say of you, "What an interesting personality!"

* 8 *

INTRODUCTIONS

THE ABILITY TO MAKE INTRODUCTIONS CORRECTLY IS VERY important. Introductions should not be made unnecessarily but on many occasions must not be omitted. Each guest should be introduced to a guest of honor. If a guest has been overlooked in this respect, he should request to be introduced. All guests at a small luncheon or dinner should be introduced. The hostess should see that her guests are introduced to those near whom they are to be seated if the gathering is rather large; she should be sure to introduce the four who are to play together at bridge.

A Man to a Woman

In the social world a man is always introduced to a woman, "Mrs. Brown, may I present Mr. Black," or, "Mrs. Brown, I should like to present Mr. Black." The word "present" makes this introduction the most formal of all introductions. The same introduction may also be made in the following ways, "Mrs. Brown, I should like to introduce Mr. Black," or, "Mrs. Brown, Mr. Black," as it is not necessary to use a sentence in an

introduction. Many persons prefer the correct but less formal introduction, "Mr. Black, have you met Mrs. Brown?" or, "Mr. Black, may I introduce you to Mrs. Brown." This last, however, is not spoken with the rising inflection as it is not a question directed to Mr. Black. In all instances cited, the deference is being shown Mrs. Brown.

Younger Person to Older

Introduce a younger person to an older person of the same sex; as, "Miss Older, may I present Miss Younger?" "Miss Older, may I present Mrs. Younger?" or, "Miss Younger, have you met Miss Older?" An exception to this rule is made if the younger person is the more distinguished of the two. Others are introduced to a distinguished person; as, "Miss Distinguished, may I present Mrs. Brown?"

Never say, "May I present," or, "May I introduce," when introducing two men; say, "Mr. Older, Mr. Younger," "Mr. Younger, do you know Mr. Older?" or, "Mr. Younger, have you met Mr. Older?"

Group Introductions

The person who is introducing a man to a group says, "Mr. Lake, I should like to introduce you to Miss Smith, Mr. James, Mrs. Lyons, and Miss Floyd," the names being given in the order in which the guests are standing or sitting. If a woman is being introduced to the

group, the person who is introducing says, "Miss Blake, may I introduce Miss Smith, Mr. James, Mrs. Lyons, and Miss Floyd?"

If two persons are being introduced to a group, their names are given, then the names of the group. If one of the two is a woman, her name, of course, is given first. The one who is being introduced says, "How do you do," to one person, and to the next may nod or smile, to avoid awkward repetitions.

At a small party of five or six, the stranger is introduced to all guests; at a large party, he is introduced only to those near whom he will be seated. A guest is *never* led around the room to be introduced to those present.

Self-Introductions

Self-introductions are sometimes necessary. In such situations a man introduces himself as, "John Jones"; or, if a title would be used when addressing him, as "Dr. Jones." A woman introduces herself as "Mary Gordon," unless the situation is very formal, when she introduces herself as "Miss Gordon." A married woman introduces herself as "Mrs. Brown."

Receiving-Line Introductions

All guests are presented to a *distinguished* woman guest of honor, even though some of the women guests are much older than the honored guest. If the guest of

honor is a man, even though a distinguished one, he is presented to each woman. The men, however, except elderly ones, are presented to him.

If a man and a woman approach the receiving line together, the woman is presented first; then the man.

Each member of the receiving line shakes hands with the guest and introduces him to the one who is next in the receiving line.

Introducing Relatives

The following less formal but correct introductions are much used by younger persons:

"Mr. Old, this is my brother, John."

"Dad, I'd like you to meet Mary Jones, who is working on the school paper with me."

"Mother, this is Mary Brown," or, "Mother, this is Jim Bates."

"Miss Black, I want you to meet my mother, Mrs. Ray." (Mother is remarried.)

"Mother, this is Mrs. Green—my mother, Mrs. Grant." (The daughter is married; consequently, she mentions her mother's name.)

"My Friend"

In introductions, it is permissible to say, "my aunt," "my sister," or, "my cousin," but *never*, "my friend." Also, *never* say, "Shake hands with," or, "I want to make you acquainted with," when introducing two people. Men

often make this mistake, "Mr. Jones, *meet* Mr. Smith." "Have you met" is correct, but "meet" is not.

What to Say

The proper acknowledgment to an introduction is, "How do you do," or, "How do you do, Mrs. Brown." Never say, "Pleased to meet you," or, "I'm glad to make your acquaintance"; your pleasure will be expressed by your voice. When leaving someone who has just been introduced, say, "Good-by, I'm very glad to have met you," or, "Good-by, I hope I shall see you again soon." The response is, "Good-by, thank you," or, "Good-by, I hope I shall, too."

What to Do

Men always shake hands with each other when they are introduced. A woman may or may not offer her hand to a man, just as she chooses; but if he offers his, she should not be so rude as to ignore it. When women are introduced to each other, they may or may not shake hands, just as they wish. The older or the more distinguished of the two should take the initiative.

When to Rise

A woman does not rise to meet a man unless he is her host and she is meeting him for the first time or the man is elderly. Women rise when they are introduced *to* or *by* an older woman or a woman of prominence.

A host or hostess rises to meet all guests and to say good-by. Men and women both rise to greet their hostess. Men rise for all introductions. They also rise when a woman enters the room where they are seated. They must remain standing as long as the hostess or any other woman stands. Men also rise when older men come into the room. Children rise for all introductions.

Hats Removed or Lifted

When a man and a woman are walking along the street and meet a friend of one of them, the man removes his hat when the introduction is made and keeps it off as long as they stand talking. He replaces it when they start walking again. A stiff hat is removed or lifted by the brim, but a soft hat is lifted by the crown, usually in the right hand. The hat is quickly transferred to the left hand if those introduced shake hands. A man removes his glove to shake hands, but a woman does not. A man lifts his hat when he passes or meets a woman he knows, or if he is with someone who greets a woman acquaintance. A man also lifts his hat to an older or very distinguished man, but he merely touches his fingers to the brim of his hat when meeting an acquaintance of his own age and sex.

Proper Business Introductions

Few introductions are made in a business office, but those who are to work together should be introduced.

An executive should not introduce his secretary to strangers in his office unless the secretary is to do some work for them. As a general rule, a secretary is introduced only to those she works *for* or works *with*. This introduction is no different from any other; the man is introduced to the woman; as, "Miss Day, this is Mr. Green, who wishes to dictate some letters to you."

An employee can facilitate matters for his superior when introducing a business caller by giving some explanation concerning the call; as, "Mr. Brown, this is Mr. Glass of the Citizens Trust Company, to see about those Municipal Bonds."

When an executive introduces his private secretary to his wife, the secretary rises and says, "How do you do." After acknowledging the introduction, she may leave the room during the wife's visit or go back to her own work. In a business introduction, a man refers to his wife as "Mrs. Brown," and she speaks of her husband as "Mr. Brown"; but in the social introduction to acquaintances she is introduced as "my wife" and he as "my husband"; to friends she is "Mary," and he is "John."

A Man Rises

In an office a man rises to receive a woman visitor and remains standing until she has been introduced and is seated. When she rises to leave, he rises and walks with her to the door.

When a busy person wishes to terminate a conference, he rises; and of course the visitor rises too. Then they start walking toward the door; before the visitor is aware of what has happened, he finds himself in the corridor.

* 9 *

TRAVEL

AFTER THE LENGTH OF THE TRIP AND THE MODE OF travel have been decided, plan to take just enough baggage so that you will have with you what you actually require. Wear and carry with you clothes that the season and climate demand, dark enough not to show soil, and of materials that do not wrinkle easily. Be conservative in the color and style, so that you will not be conspicuous and attract undue attention.

Baggage

The style and quality of your luggage should harmonize with your personal appearance. Old, broken-down bags and numerous bundles and boxes make a traveler look ridiculous. The bundles and boxes will be in your and your fellow passengers' way at every turn. Don't take anything that you don't absolutely need. If you are traveling by train, you are allowed to check 150 pounds of baggage without additional charge. Get the baggage to the station half an hour before the train is scheduled to depart so that it will leave on the train with you and will arrive when you do.

Traveler's Checks

Having decided upon the clothes and luggage, next decide how you wish to carry your money. No one today carries large sums of money in cash. One very convenient way of carrying money is by means of traveler's checks. They may be procured at banks, express offices, or travel agencies in denominations of $10, $20, $50, and $100, bound in leather folders. A small charge, based on each $100 worth of traveler's checks purchased, is made for the service. The buyer signs the checks when he purchases them; he must also sign each check again in the presence of the person who cashes it for him. This second signature serves as an identification. Traveler's checks are accepted almost everywhere in the United States and in many foreign countries.

Lost Checks

It is wise to list the numbers and denominations of the traveler's checks you buy. Carry this information in a safe place; don't put it in your purse or wallet. If your checks are lost or stolen, the numbers and denominations may then be telegraphed to the agency that sold them to you. If you have lost American Express Travelers Cheques, all you need do is go to any express office in any city and report your loss. This office will wire the New York office, where all American Express Travelers Cheques are audited. After a thorough investiga-

tion, your money will be refunded to your home express office. This sometimes takes as long as thirty days. The charge you paid when you purchased your American Express Travelers Cheques represents insurance, as you are fully protected against loss or theft.

The Coach

If you have decided to travel by train, you may buy your ticket for the coach, the Pullman car, or, in some sections of the country, the tourist Pullman. The least expensive of the three is the coach. Coach passengers are not always assured of a seat, however, which may make this class of travel unsatisfactory during the holiday seasons.

The modern de luxe coaches are comfortable for daytime travel, but sleeping in a chair at night is not very restful. However, pillows are supplied, increasing the comfort of this mode of travel. Coach passengers have dining-car privileges.

The Standard Pullman

If you have decided to travel in the standard Pullman, you must buy a "first-class" railroad ticket, which is higher in price than the coach ticket. This first-class ticket gives you the privilege of buying a standard Pullman ticket for your entire journey.

If you have a coach ticket for the entire journey, however, you may ride in the coach as far as you wish;

then have your railroad ticket validated for passage in the standard sleeping car or parlor car on payment of the difference between the one-way first-class railway fare and the one-way coach fare applying between the point where the Pullman accommodation is taken and the point where it is given up. In addition, you must purchase a Pullman ticket for the sleeping car or the parlor car, whichever you wish. The Pullman conductor collects for the Pullman accommodations and issues a cash fare receipt to you. This receipt indicates the car and the accommodation assigned. There is no assurance, however, that there will be Pullman space available for those wishing to use this plan. This is often the case during the holiday seasons.

The most convenient plan, and of course the most expensive, is to buy a Pullman ticket for the entire journey. This gives you, in addition to the sleeping accommodation, access to the dining car, the club car, the lounge car, and the observation car.

A Berth

If you have a Pullman ticket for the entire trip, go to the car indicated on your Pullman ticket when you board the train. The number of your seat or berth is indicated on this ticket. If you are not traveling at night, the ticket may read "Seat No. 12, Car 16"; if you are traveling at night, "Upper Berth No. 12, Car M."

If you have a through Pullman ticket, you are en-

titled to a seat in the Pullman during the day too. The person reserving the lower berth is entitled to the seat facing the direction in which the train is traveling. The person reserving the upper berth must ride backward during the day. The cost of the upper berth is less than that of the lower berth. The upper berth is just as comfortable as the lower berth, but it is less convenient because it must be reached by means of a small ladder. In the newest Pullman cars, however, the ladder is stationary, which makes the upper berth almost as desirable as the lower berth.

Dressing Rooms

The dressing rooms for men and for women are at opposite ends of the car. Each room contains mirrors, wash basins, dental lavatory, towels, soap dispensers, racks for bags, hooks for clothes, and numerous other modern lavatory conveniences. Go to the dressing room to dress for the night while the porter is making up the berth. If the dressing room is crowded, you may finish undressing in the berth.

In the morning, if you are in an upper berth, ring for the porter and ask him for the ladder so that you can come down. If you are sure there will be plenty of space in the dressing room, you may wear your robe and plan to dress there; but as a rule the passenger dresses in his berth. If, however, yours is a long journey, plan your time so you can use the dressing room leisurely.

A Section

A person may reserve a section if he wishes. A section consists of the space of an upper and a lower berth. A person who is ill sometimes reserves a section, so that he may keep the berth made up as long as he wishes, as no one is entitled to the seat opposite his. A section is less expensive than any of the private rooms.

The Bedroom

The inconvenience of public dressing rooms causes many passengers to reserve bedrooms, compartments, or drawing rooms rather than regular berths. The Pullman bedroom is a private room with toilet facilities, space for wraps and baggage, a writing desk, a full-length seat that is converted into a bed at night, and an upper berth to be used when two persons are traveling together. The single bedroom will accommodate one adult and one small child. The double bedroom will accommodate two adults and two small children.

Compartments and Drawing Rooms

If two or more persons are traveling together, compartments and drawing rooms are most convenient. The compartment is a room with double seats facing each other, an extra chair, and private toilet facilities. Many compartments contain wardrobes where clothing may be hung at full length.

The drawing room is larger than the compartment and has a separate room for toilet facilities. The drawing room will accommodate as many as five persons.

The Tourist Pullman

In some sections of the country it is possible to purchase tourist Pullman accommodations. If you wish tourist Pullman accommodations, you must buy an "intermediate-class" railroad ticket, which costs slightly more than a coach ticket. In addition, you must buy a tourist Pullman ticket. The tourist Pullman car is more comfortable than a coach, and a ticket for it entitles you to a specific seat during the day and a specific berth at night.

The particular car and the reservation to be occupied are shown on the face of your ticket, regardless of whether the trip is by day or by night. The berths are comfortable, there is porter service just as on the standard Pullman, and you have access to the dining car. You do not have access to the lounge car, the club car, or the observation car, however.

Tips

It is customary to tip the Pullman porter when you leave the train. From 10 to 25 cents for a day and from 25 to 50 cents for making up a berth are considered correct unless you have had extra service; then the tip should be in proportion to that service.

The Dining Car

Some people consider it too expensive to eat in the diner, but the cost of meals there is no more than that in many restaurants. You may order *à la carte* or *table d'hôte* just as you would in any hotel dining room; the service and food are similar. Your meal check is left on the table on a small tray; you should put on this tray sufficient money to pay both the check and the tip. The tray is taken, the amount of the check is removed, and the tray is returned to your table with the change on it. Leave in the tray the customary tip of 10 per cent or more.

Redcaps

When you arrive at your destination, the train will be met by porters called "redcaps," one of whom will carry your luggage into the station. Notice the number on his cap so that you can identify him if you happen to lose sight of him temporarily. The redcap will help you check your bags, get them from the baggage room if you have checked them on your ticket, or take you to a taxi. You are expected to tip him in proportion to the assistance he has given you. The customary tip is 10 cents a bag.

Be sure, when traveling, to get your information and assistance from the information desk in the station, from the Traveler's Aid desk, or from uniformed attendants.

Taxi

When you get into the taxi, give the name of your hotel to the driver or to the redcap, who will give the information to the driver.

The taximeter registers the cost of the trip as you ride along. You can easily see this meter from your seat; when you reach the hotel, you are expected to tip 10 cents if the trip costs no more than $1. If the driver has come a long distance, he usually expects a 10 per cent tip.

In some localities, a flat rate of from 25 to 50 cents is in effect anywhere within the business district. It is wise to inform yourself about the rate.

Hotel Reservations

The demand for hotel rooms during some seasons of the year is so great that you may not be able to obtain accommodations at the hotel you have selected unless you reserve a room in advance. Write or wire to the room clerk and tell him the date and time of your arrival, the number of persons to be accommodated, the kind of room wanted—single or double, with or without bath—and the length of time you wish to keep the room. If you have any other preferences, mention them, and ask the price of the room if you wish.

In some cases, reservations should be made several weeks in advance; under ordinary conditions, two or three days give the room clerk sufficient time in which

to notify you whether or not you can reserve the room. If the time is short, he will wire you if you request it. If for some reason you are not able to arrive when you planned, wire the hotel and ask that the room be held for you, or otherwise definitely cancel the reservation.

When no hotel reservation has been made and you find that you have arrived in town during a convention or football game, have the redcap at the station call the hotel to see whether rooms are available. This may save you much embarrassment and expense—to say nothing of time.

Selecting a Room

If you have no reservation, the bellboy will take your bags into the hotel and wait with them near by while you go to the desk to select your room and register. If you wish a room with bath for one person, say so and ask the price. If you want to be sure there is a closet in the room for your clothes or that your room is not too close to the elevator, ask about these things before you select your room. The management will accommodate you if possible. It is generally customary to state how long you wish to keep the room. Ordinarily, if you register during the evening, you are entitled to the room until six o'clock the next evening; if you register during the day, you are entitled to the room until six o'clock of the evening of the next day.

How to Register

When you have selected the room, the clerk will ask you to register on a blank provided for that purpose. A man or a boy signs, "John Hamilton, Kansas City, Missouri." If a man is accompanied by his wife, he signs, "Mr. and Mrs. John Hamilton, Kansas City, Missouri." A married woman alone signs, "Mrs. John Hamilton, Kansas City, Missouri," and an unmarried woman or a girl signs, "Miss Mary Jones, Akron, Ohio," or, "Mary Jones, Akron, Ohio."

Going to the Room

As soon as you have registered, the clerk gives the room key to the bellboy who is waiting close by with the bags. He takes the bags and goes toward the elevator and you follow. He rings for the elevator; when it arrives, he steps back and allows you to enter first. A man removes his hat and does not smoke in a hotel elevator. He replaces his hat when he steps into the corridor again. The bellboy gives the number of the floor to the elevator boy. When you get off the elevator, the bellboy leads the way to the room. He goes in first, turns on the lights, puts up the windows, and looks to see that everything is in order. The tip for the bellboy is usually 10 cents a bag. Lock the door when the bellboy leaves and keep it locked while you are in the room; lock the door and leave the key at the desk whenever you leave the hotel.

The Desk

If you wish to have ice water, a paper, magazine, or anything else brought to your room, call the desk and ask that a bellboy be sent to your room with whatever you want. The cost of this service is a 10-cent tip in addition to the cost of the article; for ice water, of course, you give the bellboy merely the 10-cent tip.

Hotel Dining

If the hotel is an American-plan hotel, meals are included in the price quoted you at the desk; but if it is a European-plan hotel, the price quoted does not include meals. Most commercial hotels in the United States are run on the European plan.

Women should wear hats with street clothes when they go to the dining room. It is permissible for one who is staying at the hotel to go to the dining room without a hat. A person who is alone generally takes something to read while he waits for his order.

Checking Out

When you are ready to check out, call the desk and ask that the bill be prepared and that a bellboy be sent to your room for the bags. Then go to the desk, return the key, and pay your bill. The bellboy will call a taxi for you, if you wish, and carry out your bags. The tip to the bellboy will be the same as it was when you were taken to your room.

Bus Travel

There are times when it is more convenient and less expensive to travel by bus than by train. Busses have regular runs and schedules; now that road conditions are so much improved, they are rarely off schedule.

Some bus lines have night coaches with sleeping accommodations similar to those in Pullman coaches. The cost is less than that of the Pullman accommodation.

Passengers are allowed to carry a reasonable amount of small hand baggage into the bus. This baggage should be tagged with the owner's name and permanent address, as no responsibility is assumed by the bus company for baggage or other personal property carried into the coach. Cardboard identification tags are provided free at many bus stations. On supercoaches, all baggage is carried in dust- and waterproof compartments underneath the seats. Only small parcels, hats, coats, and the like may be carried into the bus.

Baggage may be checked from the starting point through to your destination. This relieves you of the care of your baggage at transfer points. Baggage to be checked should be taken to the bus station in advance of the leaving time. Baggage not exceeding $25 in value and 150 pounds in weight may be checked without charge for each adult passenger; and 75 pounds, not over $12.50 in value, for each child traveling on a half-fare ticket. The value of each piece of baggage offered

for checking must be declared in writing. Baggage exceeding the free weight and value allowance will be charged for according to tariff regulations. The baggage clerk at the bus station will give you a check, which you will present to the baggage clerk at your destination to reclaim your baggage.

Air Travel

The fastest and most recent mode of travel is by air. For a person who must reach a destination in the shortest possible time, the airplane offers the most satisfactory means of travel. Its cost is not prohibitive, since a cross-country trip, which on a train would take several days, may be made in much less time by air. The expense for meals, berths, and tips for the longer time on the train tends to equalize the air-travel cost. For the busy executive whose time is valuable, air travel now seems indispensable.

The cabins of the planes are air-conditioned and the temperature is controlled automatically. Meals are often served, and many planes are now equipped with berths for night flying.

A person is allowed 40 pounds of baggage without charge on each air ticket; the baggage may be checked or carried in the cabin. Each passenger is allowed to carry 50 pounds of baggage, but he must pay according to tariff regulations for the 10 pounds of excess weight. The weight of the baggage of passengers traveling to-

gether may be combined, however, and if the total weight does not exceed the total free allowance, no excess will be charged. For example, two passengers traveling together are allowed a total of 80 pounds of free baggage. One bag may weigh 50 pounds and the other 30 pounds; since the combined weight does not exceed 80 pounds, there is no charge for excess weight.

Accident Insurance

It is possible, for a sum as small as 25 cents a day, to buy accident insurance, regardless of whether the trip is made by train, bus, or automobile. Air-line trip insurance on a mileage basis may be obtained at approximately the same rate. It is now possible, for 25 cents, to get $5,000 protection during any four-hour trip. Scheduled time on the ground or scheduled stopovers are not included in the four hours.

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CORRESPONDENCE

CORRESPONDENCE IS MERELY CONVERSATION ON PAPER. IT reveals personality just as surely as any other act of a person reveals his personality. A letter that is carelessly worded, poorly spelled, and written upon the wrong kind of paper proclaims to the receiver that the writer either does not know the correct procedure or does not care, or both. A person who is uneducated and careless in correspondence is generally uneducated and careless in many other respects. If the person has had the proper training and still insists on ignoring the conventions of letter writing, he is just as likely to ignore the conventions in other matters. In other words, he cannot be trusted, he is not dependable, and the employer can never be quite sure that his instructions will be faithfully carried out.

The Letter Is Really a Personal Call

Letter writing today is more important than it has ever been before. A letter saves time and, if correctly, skillfully, and forcefully written, carries out the purpose of the personal call. Many times a letter is the introduction

between two persons. Stilted or flowery language should be avoided in either business or social correspondence. Say exactly what you want to say as though you were talking to the person himself. While you are writing, keep in mind the person who is to receive the letter. Don't write anything that you wouldn't say or use trite expressions that you wouldn't use if you were making a personal call instead of a call by letter.

Note Paper

All paper for social use should be unruled, of good quality, and conservative in color and shape. White paper is always in good taste, but for women a delicate gray, soft-toned pearl or ivory, blue, green, or buff is also correct. The address, name of the house, a crest, a monogram, or initials may be printed or engraved upon the note paper. Note paper that folds once or goes into the envelope without folding is in good taste. Envelopes most nearly square are best for social use. The note paper and envelopes should be of the same color and quality.

The same sized paper may be used for all social correspondence, but some persons prefer a smaller size for notes. If a short note is written on regulation-sized paper, however, wider margins than usual should be left. Correspondence cards—cards cut to the size of the envelope—and folded-over visiting cards, known as "informals," may also be used for notes.

A man's note paper is slightly larger than a woman's, and, as a rule, is white, cream, or gray in color. His address, initials, or crest may be printed or engraved upon the paper.

Page Sequence

A strictly formal note should be written entirely on the first page. If the note takes two pages, use the first and third. In friendly letters, the four pages may be used in sequence; or the first and fourth, then the second and third pages written lengthwise.

Formal Notes

The typewriter is correct for friendly letters but not for invitations, regrets, or acceptances; formal social notes should never be typewritten. In social correspondence, the address of the sender should not be put on the face of the envelope.

Formal notes are always worded in the third person, the writer referring to himself and to the receiver of the note by name. Names are written in full; initials are not used. The formal note may be handwritten on note paper or engraved on cards, but the form is exactly the same in either case. "R.s.v.p." or "R.S.V.P." (for the French, *Répondez s'il vous plaît*, "Answer, if you please") may be added to the formal note. This request is often omitted, for replies are expected to invitations to dinner, bridge, or dancing; it is not necessary to re-

ply to invitations to teas or receptions. Formal invitations are sent two weeks in advance. Answers should be sent within two days after the receipt of the invitations. The hostess may then without embarrassment invite others to take the places of those who were unable to accept.

INVITATION TO DINNER

Mr. and Mrs. John Paul Green
request the pleasure of
Miss Mary Graham's
company at dinner
on Friday, the third of May
at half after seven o'clock

Formal acceptances and regrets must always be handwritten.

ACCEPTANCE

Miss Mary Graham
accepts with pleasure
Mr. and Mrs. John Paul Green's
kind invitation to dinner
on Friday, the third of May
at half after seven o'clock

Formal regrets may or may not give the reason for being unable to accept, although it is considered more gracious to include a brief explanation. The hour is not repeated on the note of regret.

REGRETS

Miss Mary Graham
regrets that a previous engagement
prevents her accepting
Mr. and Mrs. John Paul Green's
kind invitation to dinner
on Friday, the third of May

or:

Miss Mary Graham
regrets that she is unable to accept
Mr. and Mrs. John Paul Green's
kind invitation to dinner
on Friday, the third of May

INVITATION TO DANCE

Mr. and Mrs. John Paul Green
request the pleasure of
Miss Mary Graham's
company at a dance
on Saturday evening, the eighth of April
at nine o'clock
The Oakview Country Club

Visiting Cards

A woman's visiting card is about 2¾ inches long and 2 inches high. If the name is unusually long, however, the card may be larger. The usual size for a man's card is

from 2⅔ to 3½ inches long, and from 1½ to 1⅓ inches high, according to the length of the name. To be entirely correct, the name on a man's or a woman's visiting card should be spelled out in full. For those who live in cities, the address may be engraved in small-sized letters, in the lower right-hand corner of the card.

A young girl's card is smaller than a woman's card, and usually does not have "Miss" before the name if she is under fourteen years of age. A young man does not have "Mr." before his name until he has finished high school, and many young men omit "Mr." from their cards until they leave college.

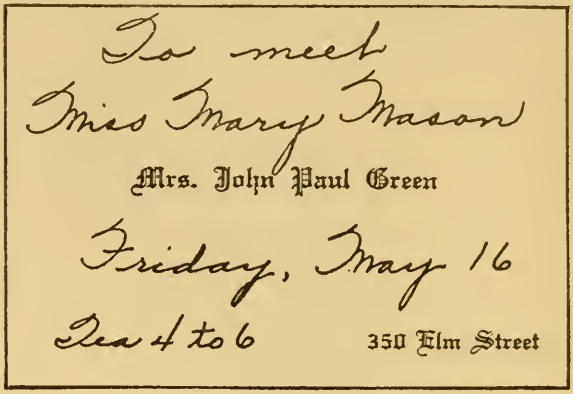
When a visiting card is enclosed with a gift to an intimate friend, or a card has a message written on it, the title is crossed off. It is not correct for a man to use his business card for social purposes.

Visiting-Card Invitations

Invitations for bridge, informal dances, and teas are often written on visiting cards. If there is to be a guest of honor, her name is handwritten above the engraved name of the hostess. Other information is written below the name. The answer to such an invitation may be written in the third person on note paper or on a visiting card.

Two or more hostesses often entertain together. If the invitation has two or more names on it, the receiver sends an acceptance or a regret to the one at

whose house the party is given. If the party is at a hotel or club, however, all the names are put on the envelope in the order in which they appear on the invitation. The acceptance or regret is sent to the one whose name appears first on the envelope.



VISITING-CARD INVITATION

Business Letters

The business letter represents a firm and should make the desired impression. It must be written on high-quality paper, preferably white. The firm's name, address, and usually something to indicate the firm's business are printed or engraved at the top of the sheet. This is called the "letterhead." The standard business letter sheet is 8½ inches wide and 11 inches long. Some firms, however, are now using sheets 7⅛ inches wide and 10½ inches long. Half sheets are not in favor be-

cause they may become lost in the files, which are made to accommodate sheets of standard size.

Heading

If letterhead paper is not used, the heading should consist of the street address on the first line, the city and state on the second line, and the date on the third line. It is better not to use abbreviations in the heading, unless doing so increases the artistic or practical values. When the heading is placed to the right of the center of the page, the longest line should not extend beyond the right margin. The last line of the heading of a medium-length, one-page letter looks well if placed about four lines above the inside address.

OPEN PUNCTUATION BLOCKED	CLOSE PUNCTUATION INDENTED
416 Seventh Street Omaha, Nebraska November 23, 19--	310 Main Street, Ames, Iowa, July 15, 19--.

Do not repeat the address if letterhead paper is used. The only line to be written, in the heading, then, is the date line. This line should be written wherever it will balance best with the letterhead. It may be centered under the letterhead, written so it will end flush with the right margin, or arranged in some other attractive manner. No matter how unimportant the letter may seem, be sure to date it.

Inside Address

The blocked style is now preferred to the indented style because it saves the stenographer's time. The tabulator stops have to be changed for every change of margin when the indented style is used. The names of the city and state should be written in full, separated by a comma. A business title may be written either at the end of the first line or at the beginning of the second, whichever gives the better balance:

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Mr. James S. Madison        Mr. John H. Ray, Manager
Manager, Oak Oil Company    Brown Furniture Company
Kansas City, Missouri       Philadelphia, Pennsylvania
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The form is exactly the same for the indented inside address except that each line after the first is indented five spaces beyond the beginning of the line above it.

Correct Titles

Be sure to use the correct title with a personal name. A personal title, such as *Professor, Dr.,* or *Mr.,* precedes a personal name; a business title, such as *Treasurer, Manager,* or *Superintendent,* follows a personal name. Two titles meaning the same thing, as *Dr.* and *Ph.D.,* should not be used together.

"Attention" Line

When the letter is addressed to a company, there may be an "Attention" line. The position of this information

on letters varies. The words may be even with the left margin, centered two lines below the inside address, or on the line with the salutation, for example.

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The Green Oil Company
2922 Market Street
Kansas City, Missouri

Attention of Mr. John Green

Gentlemen:
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or:

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The Green Oil Company
     2922 Market Street
          Kansas City, Missouri

                    Attention:   Mr. John Green

Gentlemen:
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or:

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The Green Oil Company
2922 Market Street
Kansas City, Missouri

Gentlemen:        Attention of Mr. John Green
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Salutation

The salutation of a letter is written even with the left margin, two lines below the inside address or the "Attention" line. The salutation for a man is "Dear Sir," "Dear Mr. Brown," or "My dear Mr. Brown"; for a woman, "Dear Madam," "Dear Mrs. Rhoades," or "My dear Mrs. Rhoades"; for a firm consisting of men, "Gentlemen," *never* "Dear Sirs"; and for a firm consisting of women, "Mesdames," or "Ladies." A letter bearing an

"Attention" line, and directed to a firm, must still have the salutation, "Gentlemen." The salutation in a business letter is followed by a colon; in a friendly letter, by a comma.

"Subject" Line

If the word "Subject" is not printed or engraved on the letterhead and a "Subject" line is needed, the line may be centered in the space between the last line of the inside address and the salutation, or two lines below the salutation. If there is an "Attention" line, the "Subject" line should be centered two lines below the salutation.

Body of Letter

The body of the letter commences on the second line below the salutation. If the blocked style is used, each line in a paragraph begins at the left margin and is single spaced, a double space being used between paragraphs. If the indented, single-spaced style is used, indent each paragraph five spaces with a double space between paragraphs. A double-spaced letter never should be blocked; each paragraph should be indented. Also, no extra line should be left between paragraphs in a double-spaced letter.

Complimentary Close

The complimentary close is typed on the second line below the body of the letter. It should commence near

the center of the line or a few spaces to the right of the center, and should not extend beyond the right margin. The complimentary closes "Yours truly," "Very truly yours," and "Yours very truly," are somewhat more formal than "Yours sincerely," "Sincerely yours," or "Cordially yours." "Respectfully yours," or "Yours respectfully," may be used when the letter is written to a superior in a business organization. Only the first word of the complimentary close should be capitalized. The complimentary close should be followed by a comma.

Company Signature

The company name is usually written in capitals two lines below the complimentary close. If the letter is blocked, the company name is blocked with the complimentary close. The name of the person signing the letter is sometimes typed four or five lines below the typed name of the firm. His official position may be typed on the same line or on the following one. The pen-written signature then appears under the firm name and above the typed name.

Very truly yours,

SAME OIL COMPANY

(*Pen-written signature*)

J. A. Green, President

If the writer, and not the company, is to be regarded as responsible for the contents of the letter, any refer-

ence to the company and the signer's official position should be omitted.

Very truly yours,

(*Pen-written signature*)

J. A. Green

Business Signature

A person's business signature should always be written in the same way. No titles except "Miss" or "Mrs." in parentheses should precede a signature. An unmarried woman should put "Miss" in parentheses before her name if she thinks it is necessary, as "(Miss) Ray Morris"; otherwise, it is assumed that the writer is unmarried. A married woman should sign her own name, as "Mary R. Morris"; but her name may be preceded by "Mrs." in parentheses or by her married name written in parentheses below the signature:

(Mrs.) Mary R. Morris or Mary R. Morris
(Mrs. Ira C. Morris)

Identification

The dictator's initials followed by the stenographer's initials are usually placed even with the left margin on the same line with, or one or two lines below, the typed signature. The dictator's initials are written first; then the stenographer's. The colon often is used between the dictator's and the stenographer's initials, as "AR:CB." If there is an enclosure, it is indicated by the abbrevia-

LETTERHEAD

March 28, 19--

The Green Oil Company
2831 Main Street
Cleveland, Ohio

Attention of Mr. A. C. Brown

Gentlemen:

Subject: Alburn Gas

(*Body of letter*)

Very truly yours,

SAME OIL COMPANY

(*Pen-written signature*)

J. K. Henry
Sales Manager

JKH:SR
Enc. 3

tion "Enc." or the word "Enclosure," typed even with the left margin, one or two lines below the dictator's and stenographer's initials. If there are two or more enclosures, the proper figure or a descriptive word or two should appear after the word or abbreviation.

Second Page

The second page of a business letter should be written on a plain sheet without a letterhead. The firm name is sometimes printed at the top of this sheet. The second page must be of the same size and quality as the letterhead sheet. The heading for the second page should begin approximately on the sixth line and should contain the name or the initials of the addressee, the date, and the number of the page:

```
Mr. Robert Green          2          May 5, 19--
```

or:

```
Manning & Lee, Inc.
Page 2
July 30, 19--
```

or:

```
Mr. RG 2, May 5, 19--
```

The letter is continued three lines below this heading.

Folding the Letter

1. Place the letter face up on the table.

2. Fold the bottom of the sheet to within ½ inch of the top of the sheet.

3. Fold the sheet from the right to the left, one-third of its width.

4. Fold the left edge to within ½ inch from the fold made in Step 3.

Inserting in Envelope

Take the letter in the right hand; without turning it, place it in the envelope, which is held in the left hand. The last crease made in the letter will be at the bottom of the envelope.

Envelope

The ordinary business envelope is 3⅝ inches wide and 6½ inches long. The first line of the address should be just below the center of the envelope, and should be typed so as to be approximately centered in the horizontal measure of the envelope or a little to the right of this center. The return address should be placed in the upper left-hand corner of the envelope.

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